

听 觉 测 验

摘自教学大纲

试题A，以及其它必须“唱出”的试题，让考生着眼于唱准音，而不必过多考虑音质。主考者安排试题要顾及考生的音域。考生可以唱“La”或其它元音，也可以用哼鸣，正在变声的男孩可以吹口哨或用低八度哼鸣。

试题B，测试第一至第四级时，考生可用唱名或数字来回答，但事先必须告诉主考者他们准备选用哪一种。

试题C，考生根据要求打拍或击拍：打拍时，从肘部做手臂的动作，下、上为二拍，下、右、上为三拍，下、左、右、上为四拍。击拍时，可以拍手或用单手在硬物上轻击。测试C(2)的第一至第三级以及C第四至第六级时，主考者将在单拍子（此书所指的单拍包括二拍、三拍和四拍——译者）的范围内弹奏音乐片段和旋律。

释文译者的话

本书自1957年英国皇家音乐学院联合委员会编辑出版以来，除适用于本土外，还为许多国家所采用。据悉大多数准备赴英学习音乐专业的学生及其指导教师均以此作为主要的练耳教材。

原书共分四册，按程度深浅分为八个等级及结业试题。第一册：第一至第五级；第二册：第六至第七级；第三册：第八级；第四册：结业试题（包括赴英或在英国以外地区应试的）。现合为一册出版。为便于读者了解全书概貌，特拟出目录（原书无），供读者参阅。

本书全部例题除含有历年来英国皇家音乐学院的部分试题外，还选用了大量古典名家及近代作曲家的作品片段作为训练的条目，其中包括单旋律、二声部、带织体的多声部，分别对单音、音程、和弦、和声进行、旋律以及各种节拍、节奏型的听辨能力采用“螺旋式”的训练方法，最后达到能听辨各种和声音程、开放位置的大、小、减三和弦及其转位和增三和弦原位，以及包括大、小调的 I、IV、V、VI、I₆ 和近关系转调的四声部和弦连接；听唱单声部及二声部旋律；听辨乐曲中的拍子及节奏型等，这一切均要求在较少遍数内（二遍）完成。采用口答的方式（不用笔写），全书自始至终注意音乐记忆力的培养。在训练中，除一些基本的练习外，大都结合乐曲的片段进行，这样在训练听觉技能的同时也提高了学生的艺术素养。另外，全部测试都强调与主和弦或主音作比较，故对固定与首调唱名法都适用。由于原书的编辑目的主要是为准备投考英国皇家音乐学院的读者提供一听觉测验的范围，供应试者复习参考使用，并非教程，故在调性、听唱、构唱……等教材的安排上，对于从未进行过视唱练耳训练的人来讲，某些方面可能会感到不适应。因此对于初学者，尤其是准备按绝对音感来培养的儿童，有必要在教师的指导下对教材的顺序、内容及训练方法等

方面进行一些适当的调整和补充。本书既是以测验的方式来进行训练的，各项试题前的说明部分所提到的主考者即辅导教师，考生即接受训练的学生，二者名异而义同。

近年来，我在教学实践中参用了这本教材，深感它是一本很好的练耳教学参考书，它不仅为我们提供了大量的听辨条目，特别是听辨拍子与节奏型的曲例，同时在训练的体系上以及近些年来国外，尤其是英国对“听觉测验”的要求和采取的方式、内容等方面，均为我们提供了一些有益的信息和启示。我愿将它介绍给大家，供音乐爱好者、中小学音乐教师以及专业音乐工作者参考，并为促进我国这一学科领域的发展起到一点有益的作用。

由于本人水平所限，译文中难免有不妥之处，望广大读者给予批评、指正。

本书翻译过程中承韦郁佩、李柏年两位同志以及黄玉锦女士的热情帮助，在此表示衷心的感谢。

许敬行

1986年于中国音乐学院

目 录

释文译者的话

第 一 册

| | |
|---|----|
| 第一级 (最初级) | 1 |
| A. 单音模唱..... | 1 |
| B. 说出指定调性中的 V 级以内的音阶级数..... | 2 |
| C1. 听短旋律两小节(二遍), 拍节奏..... | 5 |
| C2. 听 $\frac{2}{4}$ 、 $\frac{3}{4}$ 拍的曲例(二遍), 打拍子..... | 7 |
| 第二级 (初级) | 11 |
| A. 三音组模唱..... | 11 |
| B1. 说出 V 级以内的音阶级数(指定调性)..... | 12 |
| B2. 构唱 V 级内的音级(指定调性)..... | 12 |
| C1. 听短旋律二至四小节(二遍), 拍节奏(要拍出节拍重音) | 14 |
| C2. 听 $\frac{2}{4}$ 、 $\frac{3}{4}$ 拍的曲例, 打拍..... | 16 |
| 第三级 (从初级到低级的过渡) | 20 |
| A ₁ . 四音组模唱..... | 20 |
| A ₂ . 听辨协和的和声音程中的高低音(包括大小三、六度, 纯 四、五、八度)..... | 21 |
| B. 构唱大调音阶中的任一音级(指定调性)..... | 22 |
| C1. 听辨短旋律二至四小节(二遍), 拍节奏..... | 23 |
| C2. 听辨二拍、三拍或四拍子的曲例(二遍), 打拍..... | 25 |

第四级 (低级) 29

A1. 五音组模唱..... 29

A2. 听辨协和的和声音程(包括大三、大六、纯四、五、八度),
并说出其名称及性质..... 31

B. 构唱大调音阶中的任一音级(指定调性)..... 32

C. 听辨 $\frac{2}{4}$ 、 $\frac{2}{2}$ 、 $\frac{3}{4}$ 拍子的曲例, 打拍, 拍节奏..... 33

第五级 (高于低级的程度) 37

A1. 听唱2—4小节的短旋律(二遍)..... 37

A2. 听唱和声音程中的高低音(包括大二、三、六、七、纯四、
五、八度), 并说出其名称及性质..... 40

B. 听C、G、F大调音阶中的音(一个八度内), 并说出其音名... 41

C. 听二、三、四拍的曲例, 打拍, 拍节奏, 说出大小调..... 42

第 二 册

第六级 (中等程度) 46

A1. 听唱简单二声部中的上声部..... 46

A2. 听辨和声音程(包括大小三、大小六、大二、大七、纯四、
五、八度等九种)..... 50

B. 听辨密集的大、小三和弦的原位, 转位, 唱出其根、3、5
音, 并说出和弦性质..... 51

C. 听辨二、三、四拍的曲例, 打拍, 拍节奏, 说出一片段中
各音符的时值..... 52

D. 听辨大调终止式: 完全的、变格的、不完全的、阻碍的,
识别I、IV、V、VI和弦..... 59

| | |
|---|----|
| 第七级 (高级) | 64 |
| A1. 听唱二声部的下声部..... | 64 |
| A2. 听辨和声音程(除第六级A2中的九种外, 增加小七、小二、 增四、减五)..... | 66 |
| B. 听辨开放位置的大小三和弦及其转位, 并辨别旋律位置..... | 67 |
| C. 听辨二拍、三拍、四拍及 $\frac{6}{8}$ 拍子的曲例: 拍节奏、说出 拍子、说出片段中各音符的时值..... | 68 |
| D. 听和弦连接, 辨别其中的二至三个和弦是主、属、下属 还是Ⅵ级和弦..... | 75 |

第 三 册

| | |
|--|----|
| 第八级 (最后一级) | 80 |
| A. 听大小调二声部乐句, 唱出其下声部..... | 80 |
| B. 听辨不超过八度的和声音程(在较广的音域内)..... | 84 |
| C. 听辨二、三、四拍及 $\frac{6}{8}$ 、 $\frac{9}{8}$ 拍子的曲例, 拍节奏, 说出 拍子, 说出片段中各音符的时值 | 86 |
| D1. 听辨大小调的和弦连接, 辨别其中二至四个和弦是主、属、 下属、Ⅵ级还是主和弦第一转位 | 94 |
| D2. 听辨近关系转调: 从主调转属调、下属调或关系大小调..... | 99 |

第 四 册

| | |
|---|-----|
| 结业试题 (通过此级, 可获本科目的文凭) | 109 |
| (a) 听辨大、小、减三和弦及其转位, 增三和弦原位, 并唱出 它们的根, 3, 5 音 | 109 |
| (b) 听唱单旋律的乐句, 并说出句中一部分音符的音名 | 112 |

| | |
|--|------------|
| (c) 听唱二声部乐句的上、下声部..... | 115 |
| (d) 拍击含有一定难度节奏的短句, 说出拍子及其音符, 休止符的时值..... | 117 |
| (e) 听辨简单乐句中的终止式: 完全的、变格的、不完全的、阻碍的, 并说明和弦的级数..... | 119 |
| 结业试题 (海外) | 125 |
| 试题 A(i) 听唱二声部中的任一声部..... | 125 |
| 试题 A(ii) 听唱大小调的旋律短句, 并在教师慢弹后, 说出各音的音名..... | 130 |
| 试题 B. 听辨和弦连接(共四个和弦), 说明是主、下属、属(或 I、IV、V)原位, 转位..... | 134 |
| 试题 C. 拍出弹奏两遍的旋律的节奏型, 并说出拍子的类别(包括单拍与复拍)以及片段中各音符的时值..... | 138 |
| 试题 D. 听辨转调(a)从大调转属、下属或关系小调(b)从小调转属、下属或关系大调..... | 143 |

听觉测验

所有考试的细节，必须参考现行的教学大纲。

第一册

第一级（最初级）

A. 主考者在中央C和高音C之间弹奏单音，要求考生模唱。

目的：了解考生对音高的反应。

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49 50

51 52 53 54 55 56 57 58 59 60

注：包括超出考试范围的例题以作练习之用。

在准备本试题时，增加兴趣的一种方法是教师用不同的方式：如用强、弱、很强、很弱、中弱、跳音、持续音等等来弹奏，让学生模仿的不仅是音高，而且也包括发音的方式。诚然，在实际考试时并不要求模仿出这么细微的差别。

B. 主考者奏出主和弦和主音之后, 要求考生说出弹奏的音是大调音阶中的Ⅱ级、Ⅲ级、Ⅳ级还是Ⅴ级音, 或用唱名回答。

目的: 调性感的建立 基本音高的识别

1 说出音阶的级数 说出音阶的级数 说出音阶的级数

2 说出音阶的级数 说出音阶的级数 说出音阶的级数

3 说出音阶的级数 说出音阶的级数 说出音阶的级数

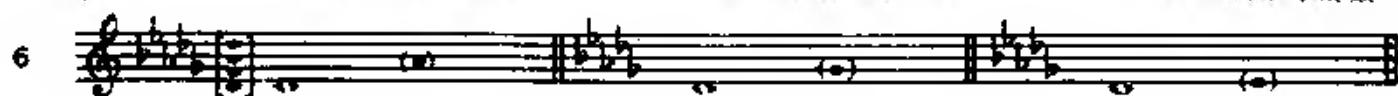
4 说出音阶的级数 说出音阶的级数 说出音阶的级数

5 说出音阶的级数 说出音阶的级数 说出音阶的级数

说出音阶的级数

说出音阶的级数

说出音阶的级数



说出音阶的级数

说出音阶的级数

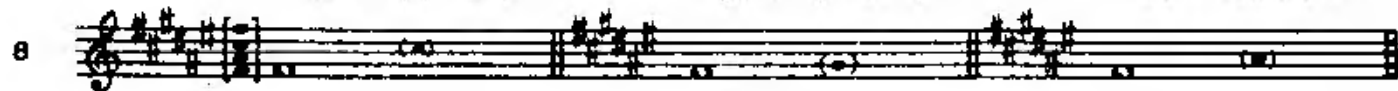
说出音阶的级数



说出音阶的级数

说出音阶的级数

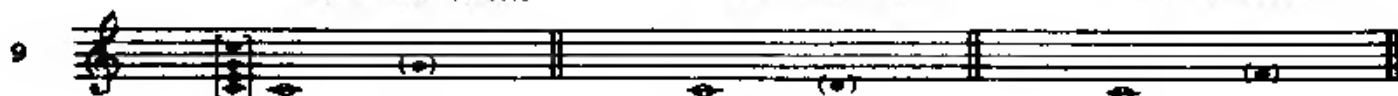
说出音阶的级数



说出音阶的级数

说出音阶的级数

说出音阶的级数



说出音阶的级数

说出音阶的级数

说出音阶的级数



说出音阶的级数

说出音阶的级数

说出音阶的级数



说出音阶的级数

说出音阶的级数

说出音阶的级数



说出音阶的级数

说出音阶的级数

说出音阶的级数



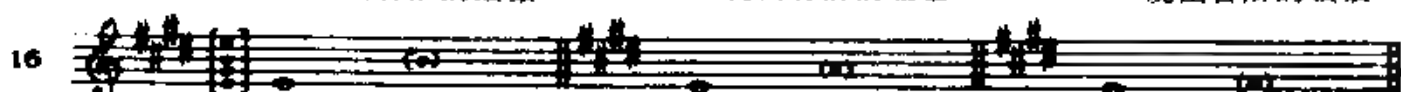
说出各阶的级数



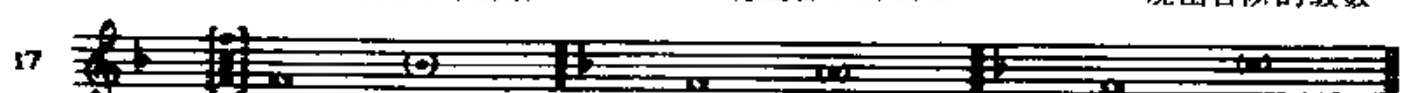
说出音阶的级数



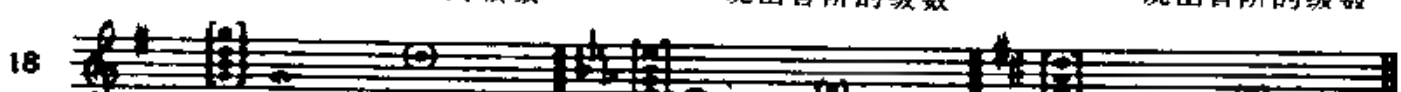
说出音阶的级数



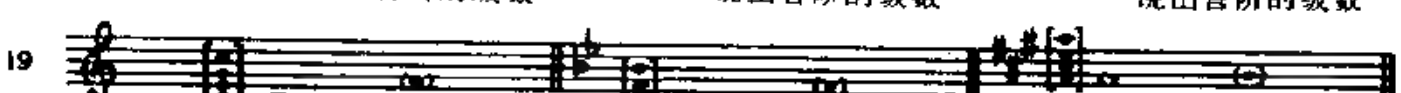
说出音阶的级数



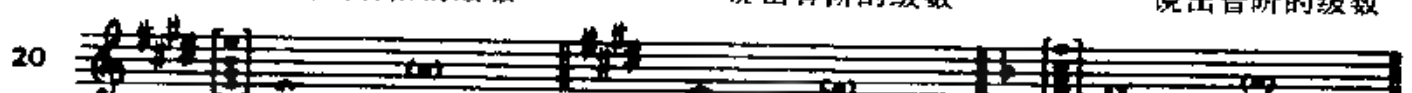
说出音阶的级数



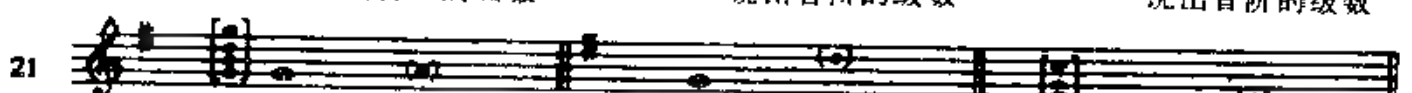
说出音阶的级数



说出音阶的级数



说出音阶的级数



C 1 主考者弹奏两遍短旋律之后，要求考生拍出其节奏型。

目的：节奏型的识别

1 *Allegro non troppo* 勃拉姆斯 *p dolce cantabile*

2 *Con moto* 舒曼 *f espress*

3 *Maestoso* 勃拉姆斯 *ff*

4 *Allegretto* 贝多芬 *pp*

5 *Allegro moderato* 德沃夏克 *mf*

6 *Allegro molto vivace* 西贝柳斯 *pp*

7 *Minuet* 海顿 *f*

8 *A tempo di Minuetto* 托马西 *f*

9 *Andante* 舒伯特 *pp*

10 *Allegro* 舒曼 *f*

11 *Minuetto* 肖邦 *mf*

12 *Moderato* 勃拉姆斯 *p cresc*

13 *Andante sostenuto* 勃拉姆斯 *p*

14 *Etwas gedehnt* 勃拉姆斯 *f*

15 *Allegro maestoso* 莫扎特 *p*

16 *Allegro* 莫扎特 *f*

17 *Poco allegretto* 贝多芬 *dolce*

18 *Modéré* 贝多芬 *mf*

19 *Vivace ma non troppo* 德沃扎克 20 *Allegro non troppo* 勃拉姆斯
fp *p espressa.*

21 *Allegro* 非利多 22 *Sehr langsam* 布鲁克纳
mp *p dolce*

23 *Allegro marcato* 李斯特 24 *Allegro* 勃拉姆斯
f *f*

25 *Lento* 巴托克 26 *Andante* 莫扎特
pp *f p*

27 *Andante* 莫扎特 28 *Allegro* J.C. 巴赫
sotto voce *f*

29 *Andante* 海顿 30 *Adagio ma non troppo* 贝多芬
p *cantabile*

31 *Tempo di Minuetto* 普雷尔 32 *Presto* 莫扎特
mf *p*

33 *Allegro* 利奥波得一世 34 *Etwas lebhaft* 贝多芬
(mf) *più dolce*

35 *Vivace assai* 海顿 36 *Andante tranquillo* 比才
p *p sonore*

37 *Andante* 舒伯特 38 *(Lively)* 普赛尔
p *(f)*

39 *Adagio* 莫扎特 40 *Allegretto* 舒伯特
p *p*

C.2 主考者弹奏二拍子或三拍子的和声片段，让考生在听第三遍时跟着打拍

目的：了解考生对拍子的反应和对重音的识别

Allegro giusto 舒伯特

The image shows a musical score for a piano exercise. It is written for a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro giusto'. The score begins with a piano (p) dynamic marking. The first measure contains a half note G4 and a half note F4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The fifth measure contains a half note F3 and a half note E3. The sixth measure contains a half note D3 and a half note C2. The seventh measure contains a half note B1 and a half note A1. The eighth measure contains a half note G1 and a half note F1. The ninth measure contains a half note E1 and a half note D1. The tenth measure contains a half note C1 and a half note B0. The score ends with a double bar line.

Tempo da Minuetto

门德尔松

*Allegro*

莫扎特

*Allegretto*

舒伯特

*Vivace*

贝多芬

*Andante*

苏斯迈耶尔



Vivace 舒伯特

10

Andante 舒伯特

11

Adagio 舒伯特

12

Tempo di Menuetto ed energico 格里格

13

Andantino 舒伯特

14

Andante

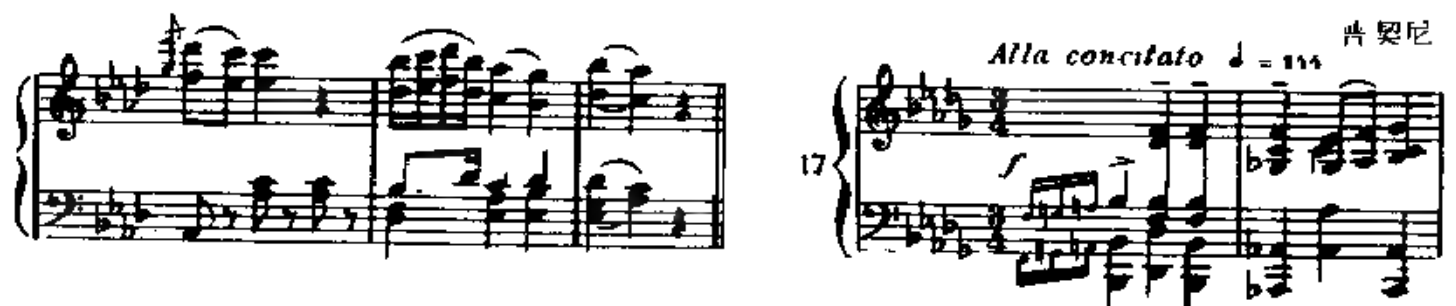
勃拉姆斯

*Tempo da Minuetto*

威尔第

*Alla concitato* ♩ = 154

肖契尼

*Presto*

莫扎特

*Andante*

贝多芬



第二级（初级）

A 主考官弹奏主和弦之后，在大调中奏出有联系的三个音的音组两遍，
让考生模唱

目的：发展旋律的识记

主和弦

1 2 3 4 5
6 7 8 9 10

主和弦

11 12 13 14 15
16 17 18 19 20

主和弦

21 22 23 24 25
26 27 28 29 30

主和弦

31 32 33 34 35
36 37 38 39 40

主和弦

41 42 43 44 45
46 47 48 49 50

B.1 主考者弹出主和弦和主音之后,要求考生说出弹奏的音是大调音阶中的Ⅱ级、Ⅲ级、Ⅳ级还是Ⅴ级音,或以唱名回答。

目的: 调性感与建立基本音高的识别。

注意: 第一级试题B中的例题也可作为本级测验的练习。

1 主和弦 主音 Ⅳ级 主音 Ⅴ级 主音 Ⅲ级

2 主和弦 主音 Ⅴ级 主音 Ⅱ级 主音 Ⅳ级

3 主和弦 主音 Ⅱ级 主音 Ⅳ级 主音 Ⅴ级

4 主和弦 主音 Ⅳ级 主音 Ⅲ级 主音 Ⅴ级

5 主和弦 主音 Ⅴ级 主音 Ⅱ级 主音 Ⅳ级

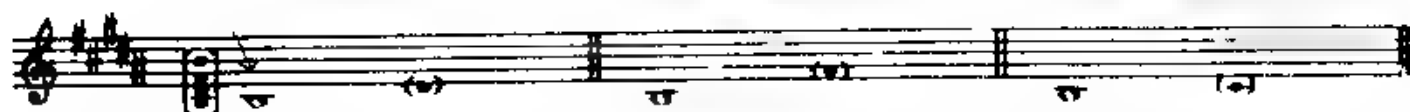
6 主和弦 主音 Ⅱ级 主音 Ⅳ级 主音 Ⅲ级

B.2 主考者弹奏主和弦和主音之后,要求考生构唱大调音阶中前五个音级的任一音级。

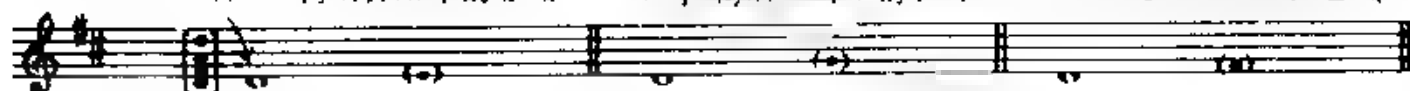
目的: 调性感的建立

1 主音 构唱音阶中的Ⅳ级 主音 构唱音阶中的Ⅱ级 主音 构唱音阶中的Ⅴ级

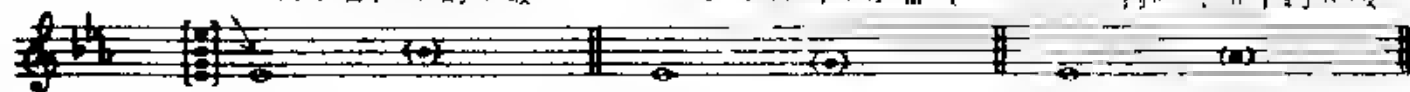
2 主音 构唱音阶中的Ⅲ级 主音 构唱音阶中的Ⅳ级 主音 构唱音阶中的Ⅴ级



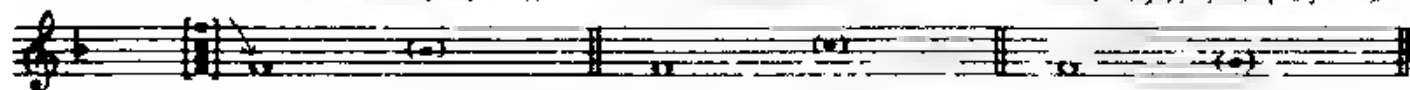
3 主音 构唱音阶中的Ⅲ级 主音 构唱音阶中的Ⅳ级 主音 构唱音阶中的Ⅴ级



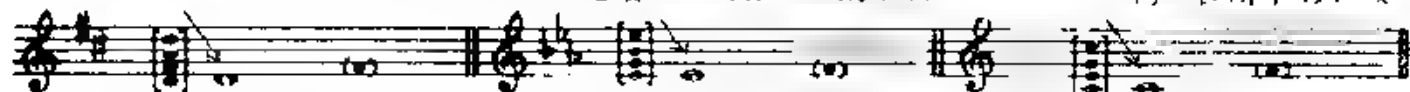
4 主音 构唱音阶中的Ⅳ级 主音 构唱音阶中的Ⅴ级 主音 构唱音阶中的Ⅵ级



5 主音 构唱音阶中的Ⅴ级 主音 构唱音阶中的Ⅵ级 主音 构唱音阶中的Ⅶ级



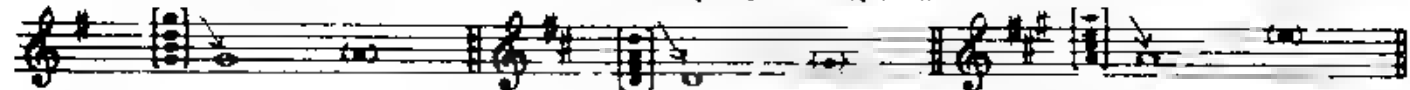
6 主音 构唱音阶中的Ⅵ级 主音 构唱音阶中的Ⅶ级 主音 构唱音阶中的Ⅷ级



7 主音 构唱音阶中的Ⅶ级 主音 构唱音阶中的Ⅷ级 主音 构唱音阶中的Ⅸ级



8 主音 构唱音阶中的Ⅷ级 主音 构唱音阶中的Ⅸ级 主音 构唱音阶中的Ⅹ级



9 主音 构唱音阶中的Ⅸ级 主音 构唱音阶中的Ⅹ级 主音 构唱音阶中的Ⅺ级



10 主音 构唱音阶中的Ⅹ级 主音 构唱音阶中的Ⅺ级 主音 构唱音阶中的Ⅻ级



11 主音 构唱音阶中的Ⅺ级 主音 构唱音阶中的Ⅻ级 主音 构唱音阶中的Ⅼ级



C.1 i 考者弹奏两遍短旋律后，要求考生拍出其节奏型。

目的：培养考生的记忆力。

注意 在此试题中，虽不要求考生辨别是一拍还是三拍，但当他们拍节奏型时，应努力表示出听到的重音或所强调的音。

| | | | |
|---|-------|---|---------|
| 1 <i>Andante</i> <i>p</i> | 舒柏特 | 2 (<i>Brightly</i>) (<i>mf</i>) | 民歌 |
| 3 <i>Allegro moderato</i> <i>pp</i> | 舒柏特 | 4 <i>Lentamente</i> <i>mp</i> | 格罗格 |
| 5 <i>Allegro zia e</i> <i>p</i> | 巴托克 | 6 <i>Allegro</i> <i>p</i> | 莫扎特 |
| 7 <i>Allegretto semplice</i> <i>mp</i> | 格罗格 | 8 <i>Sostenuto ma non troppo</i> <i>mp dolce</i> | 门德尔松 |
| 9 <i>Larghetto</i> <i>p</i> | 唐尼采蒂 | 10 <i>Allegro</i> <i>f</i> | 勃拉姆斯 |
| 11 <i>Allegro giusto</i> <i>pp</i> | 柴科夫斯基 | 12 <i>Andante con moto cantabile</i> <i>pp</i> | 门多 |
| 13 <i>Andante</i> <i>p</i> | 莫扎特 | 14 <i>Animato</i> <i>ff</i> | 勃拉姆斯 |
| 15 <i>Allegro</i> <i>p</i> | 舒柏特 | 16 <i>Allegro sostenuto</i> <i>ff</i> | 普多利·前耶夫 |
| 17 <i>Molto allegro</i> <i>p</i> | 莫扎特 | 18 <i>Tranquillo</i> <i>mp</i> | 舒夫山·布什 |

19 *Andante* 埃尔加 20 *Con ardito* 马勒

21 *Maestoso* 莫扎特 22 (*Andante*) 米夏尔·卡文狄施

23 *Lento espressivo* 斯特恩代勒·本内特 24 *Sostenuto* 穆索尔斯基

25 (*Brightly*) 民歌 26 *Allegro maestoso vivace* 门德尔松

27 $\text{♩} = 118$ *agitato* 柏辽兹 28 *Allegro vivace* 门德尔松

29 *Andante* 莫扎特 30 *Moderato assai* 鲍罗伊

31 *Allegro* 门德尔松 32 *Andantino* 比才

33 *Allegro* 鲍罗伊 34 *Allegro* 埃尔加

35 *Schnell* 布鲁克纳 36 *Allegro* 亨德尔

37 $\text{♩} = 144$ 肖斯塔科维奇 38 *Mässig unruhig* 舒伯特

39 *Allegro molto* 贝多芬 40 *Vivace* 巴赫

C.2 主考者弹奏一拍或三拍的和声片段，让考生在听第二遍时打拍。
目的：了解考生对节拍的反应和对重音的识别。

巴赫

*Andante con moto*

贝多芬

*Allegro*

舒伯特

*Allegro*

亨德尔



舒伯特

Allegro moderato

贝多芬

p dolce

莫扎特

Allegro assai

巴赫



舒曼

Allegretto

Allegro scherzando

贝多芬

10 *p*

Allegro

普赛尔

11 *f*

Andante con moto

贝多芬

12 *p e dolce* *ten* *sf* *mf* *ten dim*

Andante con moto

里姆斯基 科萨科夫

13

Allegro fuoco

韦伯

14 *ff*

Allegro moderato ♩ 104

比 4

*Allegretto*

鲍 罗 丁

*Andante con moto*

贝 多 芬

*Allegro vivace*

舒 曼



第二级 (从初级到低级的过渡)

A 1 主考者弹奏上和弦之后, 在大调中奏出有联系的四个音的音组, 要求考生听两遍后模唱

目的: 发展旋律记忆

The image displays 40 numbered musical exercises, arranged in 10 rows of 4 exercises each. Each exercise is a short melodic phrase on a five-line staff, starting with a treble clef and a key signature of one sharp (F#). The exercises are designed for a piano accompaniment and a vocal melody.

Row 1: Exercises 1, 2, 3, 4
 Row 2: Exercises 5, 6, 7, 8
 Row 3: Exercises 9, 10, 11, 12
 Row 4: Exercises 13, 14, 15, 16
 Row 5: Exercises 17, 18, 19, 20
 Row 6: Exercises 21, 22, 23, 24
 Row 7: Exercises 25, 26, 27, 28
 Row 8: Exercises 29, 30, 31, 32
 Row 9: Exercises 33, 34, 35, 36
 Row 10: Exercises 37, 38, 39, 40

A. 2 要求考生唱出协和的和声音程中的高音或低音。

目的：听出同时发出的两个音。

The musical score consists of 60 measures, numbered 1 through 60, arranged in seven rows. Each measure contains two notes (a dyad) on a treble clef staff. The notes are often beamed together. The exercises cover various intervals and chord qualities, including major and minor triads, dyads, and some chromatic alterations. The key signature changes from C major to B-flat major (two flats) at measure 17 and remains there until the end of the exercise.

Measures 1-8: C major triads and dyads.

Measures 9-16: Various dyads and triads in C major and B-flat major.

Measures 17-24: Exercises in B-flat major (two flats).

Measures 25-33: Various dyads and triads in B-flat major.

Measures 34-42: Various dyads and triads in B-flat major.

Measures 43-51: Various dyads and triads in B-flat major.

Measures 52-60: Various dyads and triads in B-flat major.

B. 上考者弹奏主和弦及主音后, 要求考生构唱大调音阶中任何一个首级

目的: 学会在一个调中进行思考

1 构唱音阶中的Ⅰ级 构唱音阶中的Ⅱ级 构唱音阶中的Ⅲ级 构唱音阶中的^{高八度}的Ⅰ级

2 构唱音阶中的Ⅱ级 构唱音阶中的Ⅲ级 构唱音阶中的Ⅳ级 构唱音阶中的Ⅴ级

3 构唱音阶中的Ⅳ级 构唱音阶中的Ⅱ级 构唱音阶中的Ⅲ级 构唱音阶中的Ⅳ级

4 构唱音阶中的Ⅲ级 构唱音阶中的^{高八度}的Ⅰ级 构唱音阶中的Ⅳ级 构唱音阶中的Ⅱ级

5 构唱音阶中的Ⅰ级 构唱音阶中的Ⅳ级 构唱音阶中的Ⅴ级 构唱音阶中的Ⅵ级

6 构唱音阶中的Ⅱ级 构唱音阶中的Ⅲ级 构唱音阶中的Ⅳ级 构唱音阶中的Ⅴ级

7 构唱音阶中的^{高八度}的Ⅰ级 构唱音阶中的Ⅳ级 构唱音阶中的Ⅱ级 构唱音阶中的Ⅲ级

8 构唱音阶中的Ⅳ级 构唱音阶中的Ⅰ级 构唱音阶中的Ⅲ级 构唱音阶中的^{高八度}的Ⅰ级

9 构唱音阶中的Ⅱ级 构唱音阶中的Ⅲ级 构唱音阶中的Ⅳ级 构唱音阶中的Ⅴ级

C. 1 主考者弹奏两遍短旋律之后，要求考生拍出其节奏型
目的：音型的记忆

1 *Andante* 德沃扎克 2 *Etwas langsamer* 布魯克納

3 *Lively* 民歌 4 *Allegro vivo* 柴科夫斯基

5 *Moderato* 贝多芬 6 马勒

7 *Largo* 德沃扎克 8 普朗克

9 *Presto* 贝尔瓦尔德 10 *Animato* 勃拉姆斯

11 莫扎特 12 *Allegro molto* 巴托克

13 *Andante* 普罗科菲耶夫 14 *Allegretto* $\text{♩} = 152$ 业纳切克

15 *Adagio (sehr langsam)* 马勒 16 *Modéré* 德彪西

17 *Allegro* 鲍罗丁 18 *Ziemlich langsam* $\text{♩} = 66$ 舒曼

p *ff* *f* *p* *sempre pp* *pp* *f* *ff* *p* *f* *ff* *mf dolce* *p molto espressa* *p soutenu expressif* *dolce* *p espressivo*

19 *Festlich* 人多芬 20 *Allegro* 莫札特

21 $\text{♩} = 80$ 沃恩·威廉斯 22 *Moderato* 勃拉姆斯

23 *Allegro deciso* 比才 24 *Larghetto* 加鲁普

25 *Moderato* 布瓦尔迪厄 26 *Allegro* A. 斯卡拉蒂

27 *Allegretto* 弗克 28 *Allegro* 贝多芬

29 *Allegro brillante* 柴科夫斯基 30 *Allegro ma non troppo* 勃拉姆斯

31 *Langsam* 瓦格纳 32 *Allegro deciso con impeto* 柏辽兹

33 *Adagio* 贝多芬 34 *Sehr langsam* 瓦格纳

35 *Un poco allegretto* 海顿 36 *Allegro* 柴科夫斯基

37 巴赫 38 *Andante sostenuto* 柴科夫斯基

C. 2 主考者弹奏二拍、一拍或四拍的和声片段，让考生在听第二遍时跟着打拍

目的：对重音的又应和识别。

Brightly 民歌 沃恩·威廉斯改编

1

Im Volkston 舒曼

2

Scherzino 舒曼

3

Allegretto 贝多芬

4

Molto moderato 4/4

舒伯特

5

Allegretto

莫扎特

6

Schwerfällig

马勒

7

Andante

勃拉姆斯

8

Einfach 4/4
(semplice)

舒曼

9

10 *Larghetto* 舒伯特

pp

11 *Allegro* 亨德尔

mf

12 *Allegro* 莫扎特

p

13 *Con moto* ♩ = 160 斯特拉文斯基

f *cresc.*

14 *Andante* ♩ = 60 门德尔松

mf

Allegro maestoso ♩ = 128

肖 邦

*Allegro moderato*

鲍 罗 丁

*Gavotte*

格 鲁 克

*Mennuello*

贝 多 芬

*Andante con moto*

舒 柏 特



第四级（低级）

A. 1 主考者弹奏主和弦之后，在大调中奏出有联系的五个音的音组，要求考生听两遍后模唱

目的：发展旋律记忆。

主和弦

1 2 3 4

5 6 7 8

主和弦

9 10 11 12

13 14 15 16

主和弦

17 18 19 20

21 22 23 24

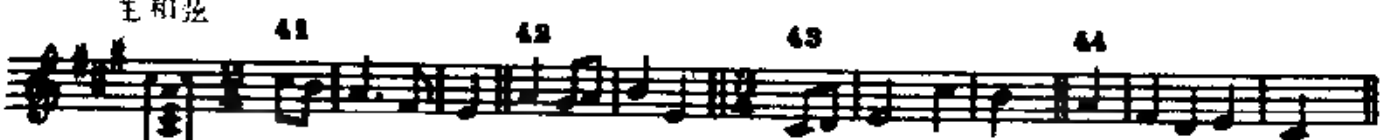
主和弦



主和弦



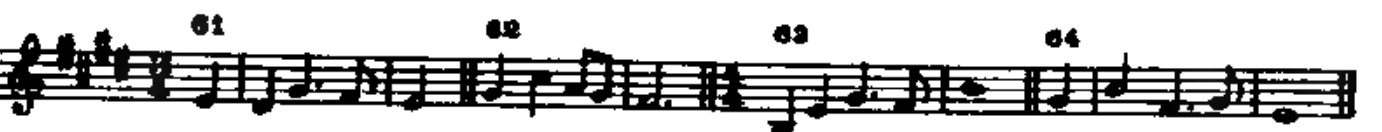
主和弦



主和弦



主和弦



A. 2 要求考生听唱协和的和声音程中的高音或低音,并说出此音程是大三度、纯四度、纯五度、大六度或纯八度

目的: 识另协和音程

注意: 在每一组(A、B、C等等)题中,至少包括了每种协和音程的一个例题

(a) 1 2 3 4 5 6 7

(b) 8 9 10 11 12 13 14

(c) 15 16 17 18 19 20 21

(d) 22 23 24 25 26 27 28

(e) 29 30 31 32 33 34 35

(f) 36 37 38 39 40 41 42

(g) 43 44 45 46 47 48 49

B. 主考者弹奏主和弦及主音之后, 要求考生构唱大调音阶中的任一音级。

目的: 发展调性感。

1 构唱Ⅱ级 构唱Ⅵ级 构唱Ⅲ级 构唱Ⅶ级

2 构唱Ⅲ级 构唱Ⅴ级 构唱Ⅳ级 构唱Ⅷ级

3 构唱Ⅰ级 构唱Ⅶ级 构唱Ⅰ级 构唱Ⅵ级

4 构唱Ⅱ级 构唱Ⅵ级 构唱Ⅰ级 构唱Ⅳ级

5 构唱Ⅵ级 构唱Ⅳ级 构唱Ⅶ级 构唱Ⅰ级

6 构唱Ⅱ级 构唱Ⅱ级 构唱Ⅰ级 构唱Ⅵ级

7 构唱Ⅶ级 构唱Ⅰ级 构唱Ⅱ级 构唱Ⅵ级

8 构唱Ⅲ级 构唱Ⅵ级 构唱Ⅱ级 构唱Ⅳ级

C、主考官弹奏含二拍、三拍或四拍的旋律，第一遍是带和声的，第二遍和第三遍则只弹旋律。让考生在听完两遍之后拍出其节奏型，听第三遍时跟着打拍。

目的：节奏型的记忆和拍子的辨认。

Tempo di Minuetto

肖利浦·海耶斯



Allegro moderato

舒伯特



Molto moderato

德沃扎克



Maestoso

柴科夫



Allegro con brio

彼得·瓦洛克

*Andante*

勃拉姆斯

*Andante cantabile*

贝多芬

*Andante*

贝多芬

*Allegro molto*

贝多芬



Allegro vivace 2

10

f f

Allegro marziale 格甲格

11

pp

Rondo Vivace 多分

12

p

Larghetto 广德小

13

p

Allegro spiritoso 角 中前

14

Etwas geschwinder

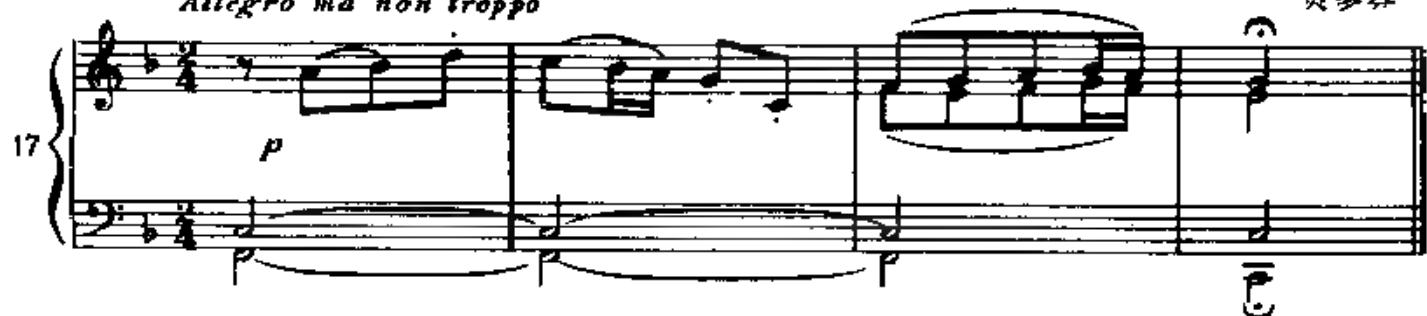
舒伯特

*Tempo di Polacca*

洛尔青

*Allegro ma non troppo*

贝多芬

*Allegro non troppo*

柴科夫斯基

*Allegro*

贝多芬



第五级（高于低级的程度）

A. 1 主考者先弹主和弦，再弹两遍短旋律，要求考生听后唱出。
目的：发展旋律记忆。

1 *Andante* 格鲁克 2 *Gracieusement* 拉莫

3 *Andante con moto* 民歌 4 *Andante con moto* 门德尔松

5 *Geschwind* 舒伯特 6 民歌

7 *Allegretto* 8 *Leinlich, nicht schnell* 舒曼

9 巴赫 10 *Allegro* $\text{♩} = 100$ 埃尔加

11 *Rasch* 舒曼 12 *Moderato* 柏辽兹

13 *Allegro* C.P.E. 巴赫 14 *Langsam* 舒曼

15 *Vivace* 海顿 16 *Allegro* 韦伯

17 *Allegretto* 肖邦 18 *Allegro moderato* 施密德
p *mf*

19 *Ziemlich langsam* 舒伯特 20 *Allegro maestoso* 马勒
pp *p*

21 *Andante* 莫扎特 22 *Sehr langsam* 舒伯特
p *pp*

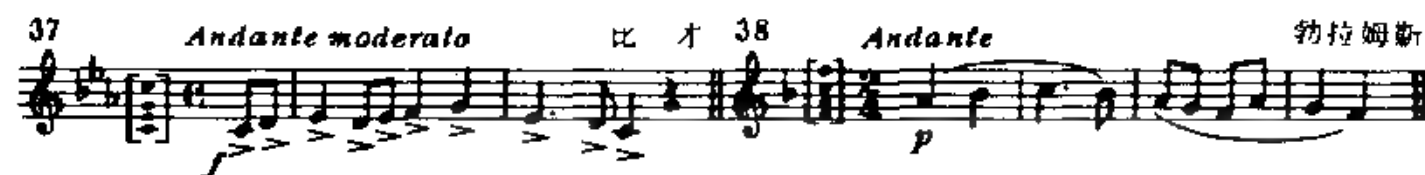
23 *Larghetto* 肖邦 24 *Gemächlich* 马勒
pp delcissimo *p*

25 *Andante malincolico* 尼尔逊 26 *Lento* 舒伯特
mf espress *pp*

27 *Brightly* 珀塞尔 28 *Allegro* 巴赫
mf *f*

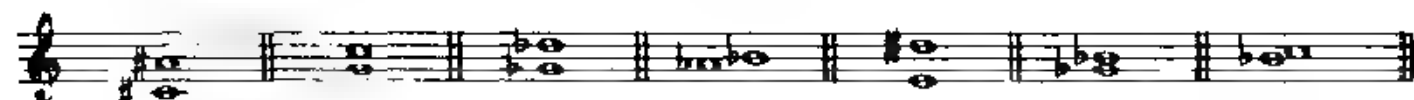
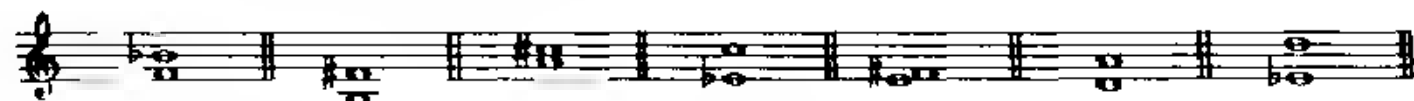
29 泰勒曼 30 *Vertraumt Leise* 马勒
f *pp*

31 *Massig* 舒伯特 32 *Allegro* 施米特
p *mf*



A.2 让考生听了和声音程之后, 唱出其高音或低音, 并说明它是大二度、大三度、纯四度、纯五度、大六度、大七度还是纯八度

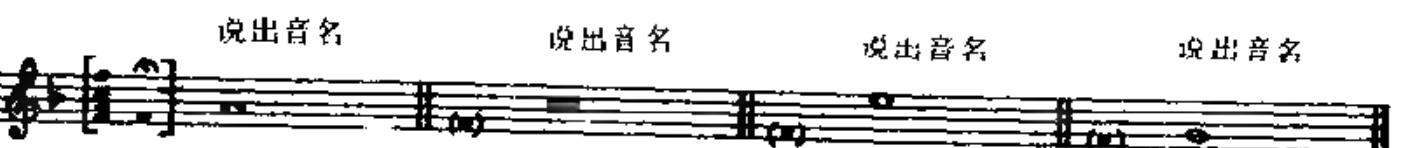
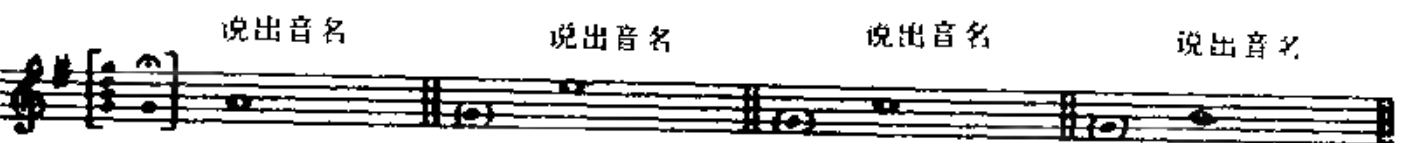
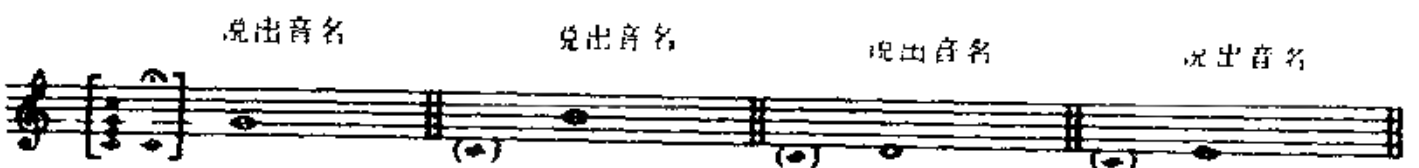
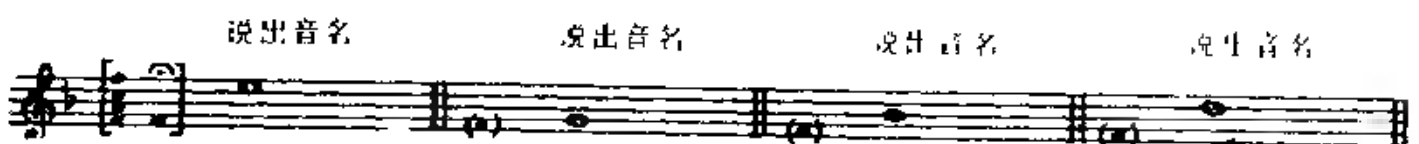
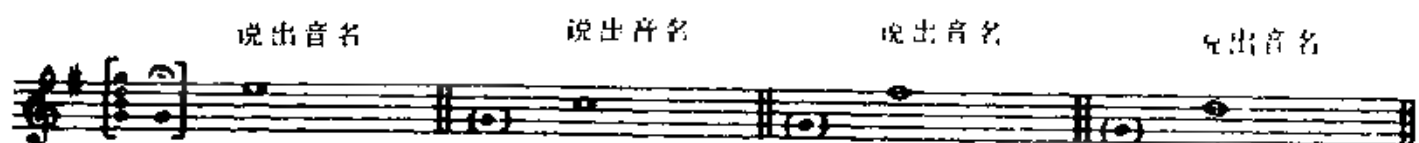
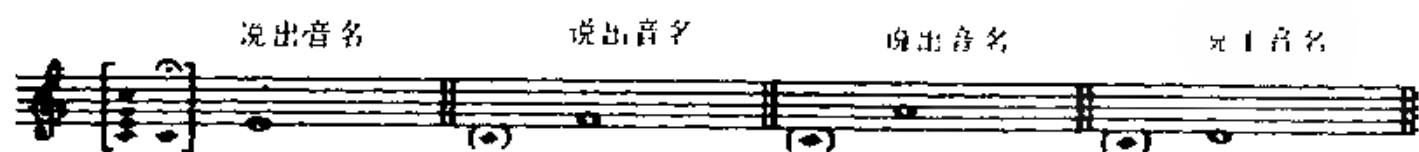
目的: 让考生识别由大调音阶中任意音向上构成的各种音程



B. 主考者先说出并弹出主和弦和主音之后,在C、G、F大调音阶中

(一个八度内)弹出任何音,要求考生说出它的音名

目的:在指定调内,识别音高及其音名



C. 主考者弹奏含二拍、三拍或四拍的旋律，第一遍是带和声的，第二遍和第三遍则只弹旋律，让考生在听两遍之后拍出其节奏型，听第三遍时跟着打拍，并说明其为大调还是小调。

目的：节奏型的记忆和拍子的识别。

Allegro 贝多芬

1

p

Minuet 拉威尼

2

pp

Allegro 勃拉姆斯

3

f

Andantino 肖邦

4

p

Largo con tenerezza

W. F. 巴赫

*Allegro*

洛 古

*Andante*

威 尔 弟

*Lento espressivo*

法 纳 比

*Etwas lebhaft*

Vivace

泰勒曼

*Sostenuto*

J 德尔松

*Etwas breiter*

瓦格纳

*Allegro*

克莱门蒂

*Allegro vivace*

舒伯特



Quasi adagio ♩ = 40

李斯特

15

p cantabile con divoziane

Cantabile

莫扎特

16

f

Allegro

舒 曼

17

f

Allegro

舒 曼

18

f

Poco adagio

贝多芬

19

p

cresc

第 二 册

第六级（中等程度）

A 1 1 考者弹奏主和弦之后,接着弹一简单的二声部乐句(两遍),要求考生凭记忆唱出或弹出其上声部

目的: 听出两个独立声部的上声部,并记住这个上声部。

1 2 *Allegro giusto* 舒伯特

3 4 *Allegro giusto* 舒伯特

5 6

7 8 帕里

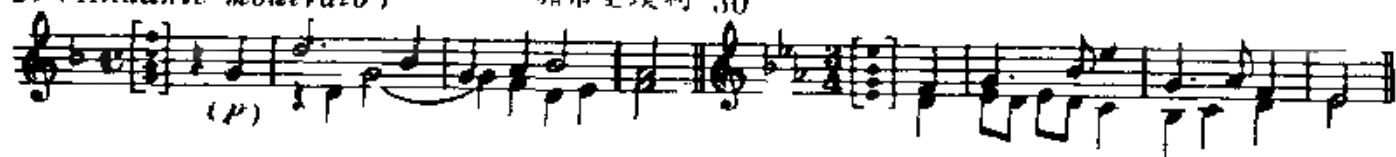
9 10 巴赫

11 巴赫 12



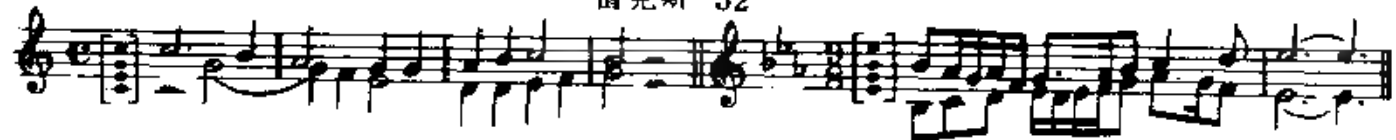
29 (*Andante moderato*)

加布里埃利 30



31

富克斯 32



33

巴赫 34



35

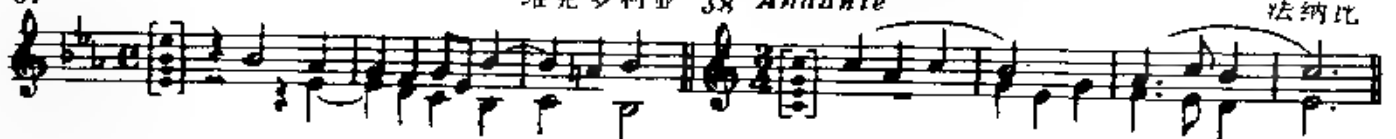
36



37

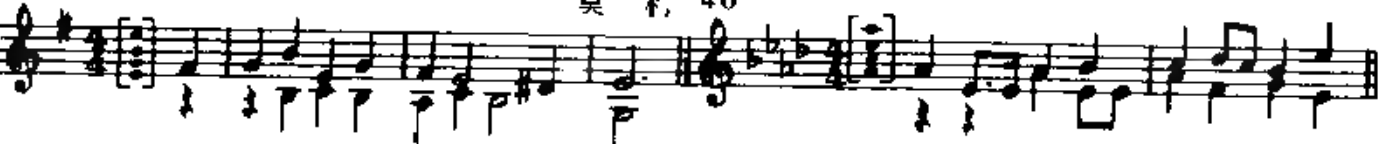
维克多利亞 3x *Andante*

法纳比

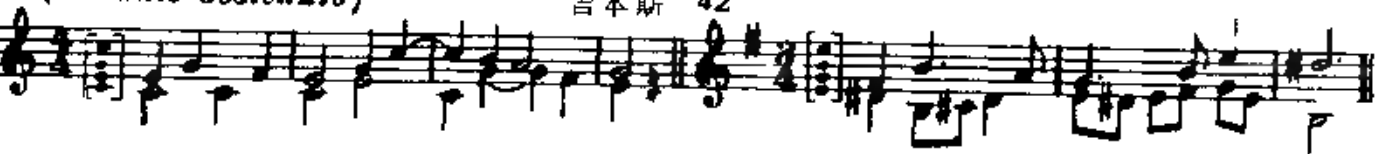


39

莫 扎 特 40

41 (*Andante sostenuto*)

吉本斯 42



43

Lieblieh

克里格爾 44

Andante con moto

博伊斯





A. 2 辨别并说明在大调或和声小调的音阶中,从主音至其高八度内出现的和声音程。

目的: 九种不同音程的辨别。

注意: 弹奏的音程限于人声音域的范围。

The musical exercise consists of 80 numbered intervals, presented in pairs on a five-line staff. The intervals are numbered 1 through 80, covering two octaves from C4 to C6. The key signature changes from C major to D major at interval 41, and back to C major at interval 65.

| Interval Number | Interval Name |
|-----------------|---------------|
| 1 | Unison |
| 2 | Major Second |
| 3 | Major Third |
| 4 | Major Fourth |
| 5 | Major Fifth |
| 6 | Major Sixth |
| 7 | Major Seventh |
| 8 | Octave |
| 9 | Minor Second |
| 10 | Minor Third |
| 11 | Minor Fourth |
| 12 | Minor Fifth |
| 13 | Minor Sixth |
| 14 | Minor Seventh |
| 15 | Octave |
| 16 | Unison |
| 17 | Major Second |
| 18 | Major Third |
| 19 | Major Fourth |
| 20 | Major Fifth |
| 21 | Major Sixth |
| 22 | Major Seventh |
| 23 | Octave |
| 24 | Unison |
| 25 | Minor Second |
| 26 | Minor Third |
| 27 | Minor Fourth |
| 28 | Minor Fifth |
| 29 | Minor Sixth |
| 30 | Minor Seventh |
| 31 | Octave |
| 32 | Unison |
| 33 | Major Second |
| 34 | Major Third |
| 35 | Major Fourth |
| 36 | Major Fifth |
| 37 | Major Sixth |
| 38 | Major Seventh |
| 39 | Octave |
| 40 | Unison |
| 41 | Major Second |
| 42 | Major Third |
| 43 | Major Fourth |
| 44 | Major Fifth |
| 45 | Major Sixth |
| 46 | Major Seventh |
| 47 | Octave |
| 48 | Unison |
| 49 | Minor Second |
| 50 | Minor Third |
| 51 | Minor Fourth |
| 52 | Minor Fifth |
| 53 | Minor Sixth |
| 54 | Minor Seventh |
| 55 | Octave |
| 56 | Unison |
| 57 | Major Second |
| 58 | Major Third |
| 59 | Major Fourth |
| 60 | Major Fifth |
| 61 | Major Sixth |
| 62 | Major Seventh |
| 63 | Octave |
| 64 | Unison |
| 65 | Major Second |
| 66 | Major Third |
| 67 | Major Fourth |
| 68 | Major Fifth |
| 69 | Major Sixth |
| 70 | Major Seventh |
| 71 | Octave |
| 72 | Unison |
| 73 | Minor Second |
| 74 | Minor Third |
| 75 | Minor Fourth |
| 76 | Minor Fifth |
| 77 | Minor Sixth |
| 78 | Minor Seventh |
| 79 | Octave |
| 80 | Unison |

- B 主考者弹奏密集排列的大三或小三和弦,要求考生唱出其高音、中音或低音或是连续地唱出这三个音;要求说明这三和弦是大三还是小三和弦;并说明弹奏的低音是和弦的根音、三音还是五音,考生也可用原位、第一转位或第二转位的名称来回答

注意 弹奏的三和弦应在人声音域的范围內。

目的:辨别大、小三和弦及其转位是为以后练习听辨和弦连接及终止式做准备。

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30 31 32 33

34 35 36 37 38 39 40 41 42 43 44

45 46 47 48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64 65 66

为了使用比上面的例题更高或更低的音域中的三和弦,下列三和弦也可使用。但由于音域过宽,这些和弦不适宜三个音连续唱出

1 2 3 4 5 6 7

8 9 10 11 12 13 14

- C 主考者弹奏含二拍、三拍或四拍的旋律，第一遍演奏时带有和声，随后只弹旋律，弹了两遍后要求考生拍出其节奏型并说出拍子，当主考者再次弹奏并明确拍号之后，要求考生说出其中一个片段内的各音符的时值

目的：发展节奏记忆以及对拍子和重音的反应，学生拍手或轻敲节奏型时，应试着把重音表示出来

Adagio Lamentoso

柴科夫斯基



Allegro moderato

彼得·瓦洛克



March $\text{♩} = 66$

兴德米特



Allegro

海顿



Allegro モーツァルト

5 *p*

Moderato 贝多芬

6 *p*

Andante 贝多芬

7 *p*

Allegro vivace 柴科夫斯基

8 *p*

Allegretto 莫扎特

9 *p*

Lively

舒曼

*Leggiero con moto*

兴德米特

*Andante*

斯克里亚宾

*Allegretto*

帕里

*Allegro giusto*

德彪西



15 *Presto* 多 尔

16 *Fairly fast* 帕西·格兰本

17 *Vivace* 爱德华·日耳曼

18 *Allegro con brio* 贝多芬

19 *Vivace* 肖 邦

Allegro vivace

格里格



Allegro affettuoso

舒曼



Allegro giocoso

格里格



Andante con moto

门德尔松



Allegretto

舒伯特



Allegro vivace

舒伯特

*Allegretto*

莫扎特

*Lento*

巴赫

*Lento e molto tranquillo*

德沃夏克

*Molto tenero e delicato* ♩ = 48

麦克道尔



Allegro brillante

李斯特

*Allegro moderato*

古诺

*(Andante cantabile)*

瓦格纳

*Andante sostenuto*

肖邦

*(Allegro)*

巴赫



D 主考者弹出主和弦之后，要求考生辨别弹奏过两遍的乐句中的大调终止式为完全终止、变格终止、不完全终止或阻碍终止。

目的：这是辨别和弦的进行和它在调中的关系的第一步；识别大调中的I、IV、V及VI级和弦。为了练习的目的 和弦进行往往用I、IV、V和VI标记出来，虽然它们不一定是终止式。



Broad

亨德尔

*Larghetto*

亨德尔

*Andante*

亨德尔

*Allegro*

荒野、的布全南

*Andante*

德松



Allegretto

瘦小的乡村少年

*Andante*

海 神

*Broad*

尼古拉

*Andante*

东 离 月 吧

*Allegro*

科 弗 利



Alla marcia

亨德尔

*Moderato*

贝多芬

*Lento*

希尔顿

*Con moto*

巴特利特

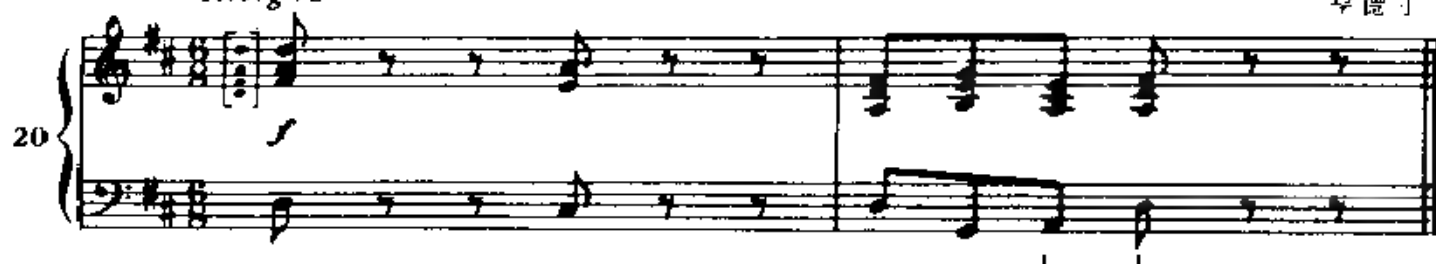
*Allegretto*

水手的劳动号子



Allegro

亨德尔

*Allegro di mollo*

贝多芬

*Allegro*

莫扎特

*Presto*

莫扎特

*Presto*

莫扎特



第七级（高级）

A 1 主考者弹奏主和弦之后,接着在大调中弹奏二声部乐句两遍,要求考生凭记忆唱出或弹出其下声部

注意 考生若有困难,主考者可将低声部略微弹重一些,应注意到低声部的开始和结束都在主音上。

目的:集中注意于两个独立声部中的低声部,并记住这个声部。这是听三声部或四声部的最低声部的预备阶段。

The musical score consists of 14 numbered staves, each containing a two-part musical exercise. The exercises are arranged in two columns of seven staves each. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The exercises feature various rhythmic patterns and intervals, all starting and ending on the tonic note.

15 16

17 18

19 20

21 22

23 24

25 26

27 28

29 30

31 32

This musical score is for guitar, spanning measures 15 to 32. It is written in a single system with two staves per measure. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'n' and a diamond shape), trills (marked with a 'tr'), and grace notes (marked with a 'v'). The key signature changes from two flats (B-flat and E-flat) in measures 15-18 to one flat (B-flat) in measures 19-22, and then to one sharp (F-sharp) in measures 23-32. The time signature is 2/4. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 27 contains a trill on the first staff. Measure 29 features a grace note on the first staff. The score concludes with a double bar line at the end of measure 32.

A. 2 辨别与说明不超过一个八度的和声音程,不必说明与主音的关系。

目的: 辨别不超过一个八度的所有音程。

有些例题可能不止有一个答案。

The image displays 80 numbered musical examples of two-note chords (dyads) on a single staff. Each example consists of two notes with stems, placed within a measure. The notes are written in treble clef. The examples cover a wide range of intervals and accidentals, including natural, sharp, and flat notes. The numbering is sequential from 1 to 80, arranged in ten rows of eight examples each.

B. 让考生唱出开放排列法的大三和弦或小二和弦中的高音、中音或低音，说明所弹的这三和弦是大和弦还是小和弦，识别最低音是和弦的根音、三音还是五音，或说出和弦是原位、第一转位还是第二转位，并辨别最高音是根音、三音还是五音。

注意：如果因高音太高或低音太低而不能唱时，可以口述代之

目的：听辨开放位置的大三和弦、小二和弦及其转位

注意：在第六级中B的例题可以用作本试题的预备训练

The image displays a series of 60 musical examples, numbered 1 through 60, arranged in six rows of ten. Each example is presented on a grand staff (treble and bass clef). The triads are written in open position. The examples cover a wide range of keys and positions, including major, minor, and augmented triads, and their first and second inversions. The notes are written in a way that clearly shows the root, third, and fifth of each triad.

C. 主考者弹奏含二拍、三拍、四拍或 $\frac{6}{8}$ 拍的旋律；第一遍演奏时带有和声，随后只弹单旋律，弹两遍后要求考生拍出其节奏型并说出拍子。当主考者再次弹奏并明确拍号之后，要求考生说出其中一个片段内的各音符的时值。

目的：发展节奏记忆以及对拍子和重音的反应。

注意：第六级（C）中的例题，应该作为第七级中的这些练习的准备来学习。

Andante cantabile 海顿

1

Allegro J.S. 巴赫

2

舒曼

3

Adagio molto 贝多芬

4

Allegro 海顿

5 *p*

This musical exercise for piano is in 3/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final whole note chord in the right hand.

6 法纳比

This musical exercise for piano is in 3/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The exercise ends with a final chord in the right hand.

Allegretto 莫扎特

7 *dolce*

This musical exercise for piano is in 3/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand features a melodic line with a long slur, while the left hand plays a simple accompaniment. The piece ends with a final chord in the right hand.

(Andante) J.S. 巴赫

8 *(mf)*

This musical exercise for piano is in 3/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand plays a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The exercise ends with a final chord in the right hand.

Allegro vivace 塞缪尔·阿诺德

9 *mf*

This musical exercise for piano is in 3/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The exercise ends with a final chord in the right hand.

Very slow 帕里

10

p *pp* *f* *dim*

Allegro 舒曼

11

p

Modéré 德彪西

12

p *pp*

Andante larghetto 亨德尔

13

mf

Allegro 韦伯

14

mf

Andante tranquillo

德·瓦



Ritornello

卜瓦和



罗伯特·琼斯



Grazie e molto adagio 44

沃恩·威廉斯



Vivo

伯德



20 *Galop* 舒伯特

p

21 $\text{♩} = 72$ 莫扎特

mf

22 *Allegro vivace* 李斯特

p leggiero *ten*

23 *Allegro* 沃恩·威廉斯

ff marcato

24 *p* 拉莫

Andantino

勃拉姆斯

25 *p*

Andante religioso

莫扎特

26 *p*

Andante

柏辽兹

27 *p*

Allegretto alla marcia

里姆斯基 科萨科夫

28 *f*

Adagio

肖斯塔科维奇

29 *mf* *p dim* *p*

舒伯特

*Andante*

莫扎特

 $\text{♩} = 120$

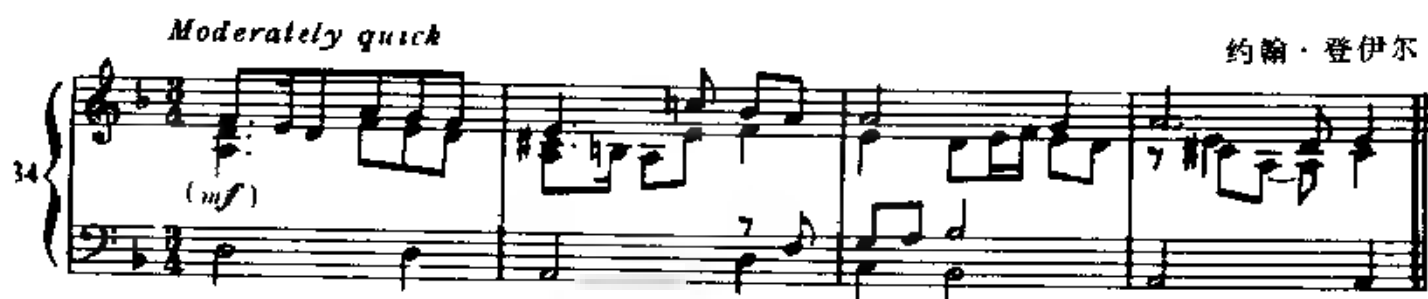
帕里



J.S. 巴赫

*Moderately quick*

约翰·登伊尔



D. 主考官弹奏主和弦之后,接着在大调中弹 一和弦连接,要求考生辨别连接中的二至二个和弦是原位的主和弦、属和弦、下属和弦还是Ⅵ级和弦

目的: 识别和弦的关系。辨别按逻辑发展的终止式。

注意: 首先要练习第六级试题D, 七级的例题中几乎全部用主和弦开始, 主和弦未用括号表示。

1 许 茨 2 $\text{♩} = 96$ 帕莱斯特里那

3 蒙泰韦尔迪 4 (Andante) 雅可布·卡尔洛

5 (Andante) 彼得·冯·温特尔

6 (Largo) 斯卡拉蒂 7 Andante 莫扎特

8 *Allegro moderato*

〔〕德尔松

9 *Allegro*

珀塞尔



10

维多利亚



11

许 洪 12

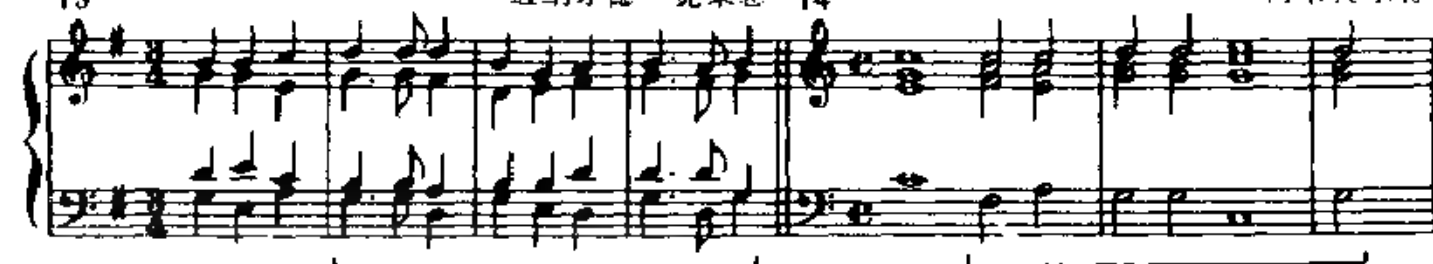
普里托里乌斯



13

迈纳尔德·克莱恩 14

阿卡代尔特



15 (Moderato) 罗斯 16 *Vivace* 珀塞尔

17 赞美诗

18 克吕格尔 19 古老的第 白首。

20 塞尔瓦特里克斯女神》 21 克吕格尔

22 克罗夫特的第 136 号 23 邦特 内维德

24 双桅小帆船 25 蒙克

26 卢塞恩 27 卡佩敦

28 圣维南蒂乌斯 29 《我的阿穆特》

30 《圣·降临》 31 圣安布罗斯

32 伊尔斯利 33 莱通

34

巴第希， 35

上音的予藏



36

法尔和城堡， 37

替美诗之



第八级 (最后一级)

A. 主考者弹奏主和弦, 然后弹两遍大调或小调中的二声部乐句, 要求考生凭记忆唱出或弹出其下声部

在例题中可以看出每题始于主和弦中的一个音而结束于主音, 考试题目也如此

与一声部不是同时开始时, 主考者要告诉考生哪个声部先开始

这些例题选自牙曲, 难度不一, 虽未严格地按照难度排列, 但易者在前 考试中所用的试题比开始部分难, 比结尾部分则容易一些

目的: 集中地聆听二声部中的低声部, 并记住这个低声部

注意: 第七级试题A的例题为这个试题提供了有价值的最初练习。

1 (Moderato) 巴赫 2 Adagio 比灵尔
(mf)
3 Moderato 瓦尔特 4 斯韦林克
5 瓦尔特 6 费尔法克斯
7 Andante tranquillo 斯坦福 8 巴奈特
9 帕莱斯特里那 10 Adagio 海顿
11 泰勒曼 12 莫扎特
13 斯韦林克 14 Andante 海顿

15 I 赫 巴塞尔

16

17 *Lebhaft* 勃拉姆斯 白德

18

19 贝多芬 伯德

20

21 克吕格

22

23 法默 贝多芬

24

25 珀塞尔

26 14 赫 博伊斯

27

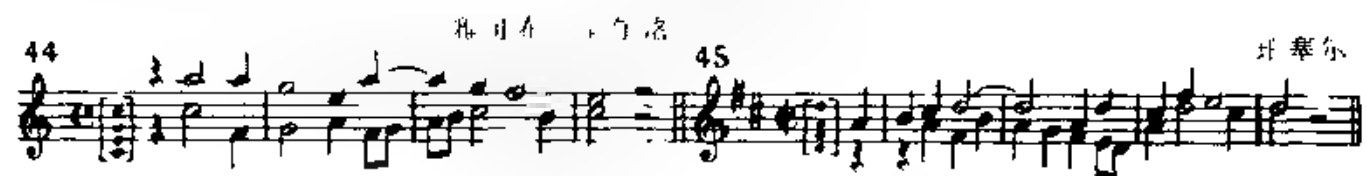
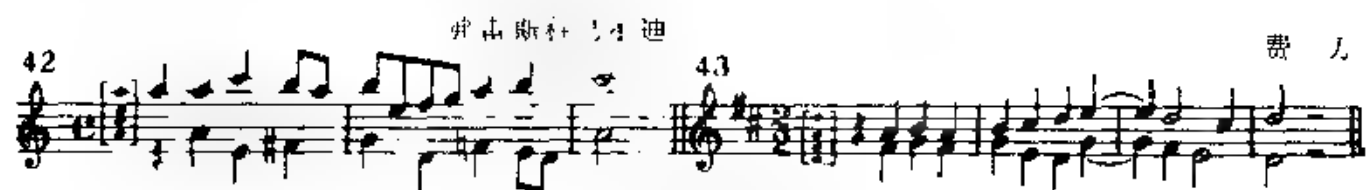
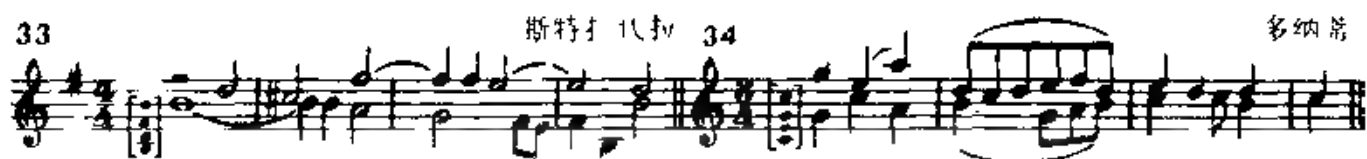
28 贝多芬 珀塞尔

29

30 巴赫 贝多芬

31 *Etas langsamer* 贝多芬

32 巴赫



48 *Allegro moderato* 49 帕

50 *Adagio* 空 幽 云

51 母 伊 斯

52 拉 罗 53 珀 塞 尔

54 *Presto* 4 音

55 帕 赫 1 小 56 *Andante con moto* 舒 柏 特

57 *Andantino* 弗 克

58 蒙 蒂

59 巴 赫 60 *Gigue* 佩 策 尔

B. 让考生辨别与说明不超过一个八度的和声音程,不必说明与主音的关系。音域是从低音谱表的第二间到高音谱表的上加二线。

目的:辨别在较宽广的音域中的音程。必须做好在第七级试测 A. 2 中的准备工作。

The image displays a musical exercise sheet with 49 numbered musical intervals, organized into seven rows of staves. The intervals are as follows:

- Row 1: 1 (F#4-G4), 2 (A4-B4), 3 (C5-D5), 4 (E5-F#5), 5 (G5-A5), 6 (B5-C6), 7 (D6-E6).
- Row 2: 8 (F#4-G4), 9 (A4-B4), 10 (C5-D5), 11 (E5-F#5), 12 (G5-A5), 13 (B5-C6), 14 (D6-E6).
- Row 3: 15 (F#4-G4), 16 (A4-B4), 17 (C5-D5), 18 (E5-F#5), 19 (G5-A5), 20 (B5-C6), 21 (D6-E6).
- Row 4: 22 (F#4-G4), 23 (A4-B4), 24 (C5-D5), 25 (E5-F#5), 26 (G5-A5), 27 (B5-C6), 28 (D6-E6).
- Row 5: 29 (F#4-G4), 30 (A4-B4), 31 (C5-D5), 32 (E5-F#5), 33 (G5-A5), 34 (B5-C6), 35 (D6-E6).
- Row 6: 36 (F#4-G4), 37 (A4-B4), 38 (C5-D5), 39 (E5-F#5), 40 (G5-A5), 41 (B5-C6), 42 (D6-E6).
- Row 7: 43 (F#4-G4), 44 (A4-B4), 45 (C5-D5), 46 (E5-F#5), 47 (G5-A5), 48 (B5-C6), 49 (D6-E6).

50 51 52 53 54 55 56

57 58 59 60 61 62 63

64 65 66 67 68 69 70

71 72 73 74 75 76 77

78 79 80 81 82 83 84

85 86 87 88 89 90 91

92 93 94 95 96 97 98

99 100 101 102 103 104 105

106 107 108 109 110 111 112

113 114 115 116 117 118 119

- C 主考官弹奏含二拍、三拍、四拍、 $\frac{6}{8}$ 拍或 $\frac{9}{8}$ 拍子的旋律，第一遍带有和声，随后只弹单旋律，弹两遍后要求考生拍出其节奏型，并说出拍子。当主考官再次弹奏并明确拍号后，要求考生说明旋律中一个片段内的各音符的时值

Allegro 贝多芬

1

p cresc. ff decresc. sf

Allegro con anima 门德尔松

2

mf p

Adagio molto 贝多芬

3

p

Allegro 威尔第

4

f

Andante vivace

5 二

5

p *grazioso*

Massig bewegt

6 四 四

6

p dolce

Très modéré

7 三 四

7

p cresc.

Andante

8 三 四

8

p

Valse • 184 192

斯特拉文斯基

9 *p staccatiss*

stimmungstoll

战望斯

10 *p*

Adagio

德·松

11 *mf*

Adagio

比 4

12 *p expr.*

Andantino con grazia

李 什 内 克

13

p *esp.*

Allegretto moderato

布 丁 可 迪 尼

14

pp

Mennuetto

海 涅

15

mf

Andante

格 里 格

16

p

Allegro ma non troppo

17

f energico

This musical score for measure 17 is written for piano. It features a treble and bass staff. The treble staff begins with a series of eighth notes, while the bass staff provides a steady eighth-note accompaniment. The tempo is marked 'Allegro ma non troppo' and the dynamic is 'f energico'. There are accents over several notes in both staves.

Andante mollo cantabile e con dolce

穆索尔斯基

18

pp

This musical score for measure 18 is written for piano. It features a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures, while the bass staff has a steady eighth-note accompaniment. The tempo is marked 'Andante mollo cantabile e con dolce' and the dynamic is 'pp'. The key signature has two sharps.

Allegro mollo

西贝柳斯

19

f

This musical score for measure 19 is written for piano. It features a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures, while the bass staff has a steady eighth-note accompaniment. The tempo is marked 'Allegro mollo' and the dynamic is 'f'. The key signature has two sharps.

Tenderly

麦克道尔

20

p

This musical score for measure 20 is written for piano. It features a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures, while the bass staff has a steady eighth-note accompaniment. The tempo is marked 'Tenderly' and the dynamic is 'p'. The key signature has two sharps.

Vivace assai

肖·斯特劳斯

21

p

This musical score for measure 21 is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes with slurs. The left hand provides a harmonic accompaniment with chords and single notes.

*(Menuetto)**Grazioso*

贝多芬

22

p

This musical score for measure 22 is in 3/4 time with a key signature of one sharp (F#). The right hand contains a triplet of eighth notes. The left hand has a steady accompaniment of eighth notes.

Allegretto

海顿

23

mf

fz

This musical score for measure 23 is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand is lively, featuring eighth and sixteenth notes. The left hand has a rhythmic accompaniment. Dynamic markings include *mf* and *fz*.

Andante con moto

肖邦

24

mf

This musical score for measure 24 is in 3/4 time with a key signature of one sharp (F#). The right hand features a triplet of eighth notes. The left hand has a simple accompaniment of eighth notes. The dynamic marking is *mf*.

Andantino

舒伯特

*Allegro*

莫扎特

*Andante espressivo*

格里格

*In Hauptzeitmass, ohne Dehnung*

瓦格纳



珀塞尔



Grave

亨德午

*Adagio*

L 勃尔松



D. 1 主考者弹奏主和弦,然后在大调或小调中弹 句和弦连接,要求考生辨别其中两三个或四个连续进行的和弦是原位的主和弦、属和弦、下属和弦、Ⅳ级和弦还是主和弦的第一转位。

1. 拘, 非, 止, 部, 丁, 母, 四, 声。

要求考生说出用星形记号标出的和弦的名称。为了练习的目的，还应要求考生说出用带括号的星形记号所标出的单个和弦的名称。

| | |
|--|---|
| <p>1 (Allegro) 贝多芬</p>  | <p>2 Slow 珀季</p>  |
| <p>3 Andante 巴赫</p>  | <p>4 (Larghetto) 亨德尔</p>  |
| <p>5 Andante sostenuto 贝多芬</p>  | <p>6 Lento 马施戈</p>  |
| <p>7 Moderato</p>  | <p>8 Andantino 理查·斯特</p>  |

9 *Preslo* 马施内

10 (*Lightly*) 珀塞尔

11 *Moderato* 卡瓦利

12 *Allegro* 亨德尔

13 *Allegro moderato* 弗拉尼茨基

14 *Moderato* 巴赫

15 (*Brightly*) 民歌

16 *Clear and quiet* 埃利诺·法尔恩
p

17 *(Allegro moderato)* 罗森米拉尔
f

18 *Con moto maestoso* 门德尔松
ff

19 *Allegro tr. (*)* 亨德尔
f

20 *Moderato* 幻想曲 (1748)
f

21 *(Andante) (*)* 巴赫
f

22 *Moderato*
f

23 *Allegro moderato* 霍尔茨曼
f

24 *(Andante)* 莫扎特
f

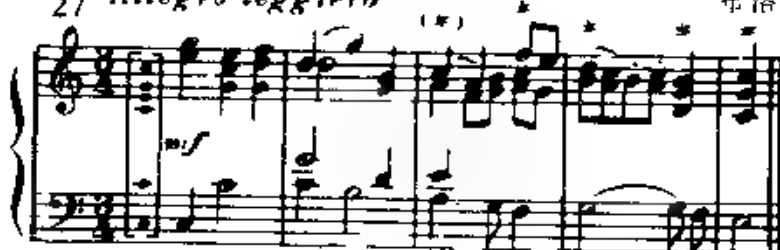
25 *Andante* 许沃
(mf)

26 *Andante maestoso*

小 威

27 *Allegro leggiero*

车 洛

28 *Allegro*

斯 丹 佛

29 (*Moderato*)

亨 德 尔

30 (*Andante*)

克 吕 格 尔

31 (*Allegro*)

珀 塞 尔

32 *Allegro*

伯 埃 尔 曼

33 (*Andante*)

巴 赫

34 (*Modéré*)

吕 利

35 *Gavotte*

亨 德 尔



36 *Allegro* 泰勒曼

(*f*)

37 *Vite* 吕利

(*doux*)

38 (*Andante*) 许茨

(*mf*)

39 *Adagio* (*) 亨德尔

40 *Lent* 马斯奈

mf

41 (*Andante*) 马坎托尼奥切斯蒂

(*mf*)

42 *Allegro moderato* 巴赫

(*f*)

43 *Courante* 佩策尔

(*mp*)

44 珀塞什

mp

D. 2 主考者先弹主和弦,并说出调的名称,接着,一遍从大调或小调开始的短小的音乐片段,然后让考生明确是转到属调、下属调还是关系大小调上去。考生可以不用上面列举的专门名称而用调的字母名称来回答。

目的: 发展周性的关系感和转调感

1 *Minauet* 亨德尔

This musical score is for a Minuet by George Frideric Handel. It is written for piano in G major, 3/4 time. The first staff shows measures 1 through 8. The melody is in the right hand, starting with a quarter note G, followed by eighth notes. The left hand provides a simple harmonic accompaniment with quarter notes.

2 *Adagio* 亨德尔

This musical score is for an Adagio by George Frideric Handel. It is written for piano in G major, 3/4 time. The first staff shows measures 1 through 8. The melody is in the right hand, featuring a mix of quarter and eighth notes. The left hand has a steady accompaniment of quarter notes.

3 *Allegro* 舒伯特

This musical score is for an Allegro by Franz Schubert. It is written for piano in G major, 3/4 time. The first staff shows measures 1 through 8. The melody is in the right hand, characterized by a rhythmic pattern of eighth and sixteenth notes. The left hand has a simple accompaniment of quarter notes.

4 *Poco adagio* 海顿

This musical score is for a Poco adagio by Joseph Haydn. It is written for piano in G major, 3/4 time. The first staff shows measures 1 through 8. The melody is in the right hand, featuring a mix of quarter and eighth notes. The left hand has a simple accompaniment of quarter notes.

Trio
5 (*Allegretto* $\text{♩} = 56$)

1 多分



6 *Allegro*

1 多分



7 (*Singend*)

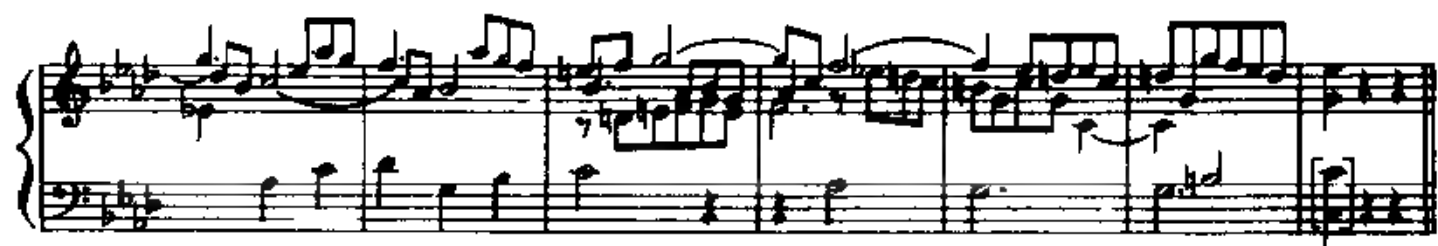
勃拉姆斯



8 (*Allegro*)

巴赫



9 *Courante*10 *Allemande*

拉 莫

11 *Vivace*

多纳蒂

12 *Andantino*

舒伯特

13 *Allegretto con moto*

鲁宾斯坦

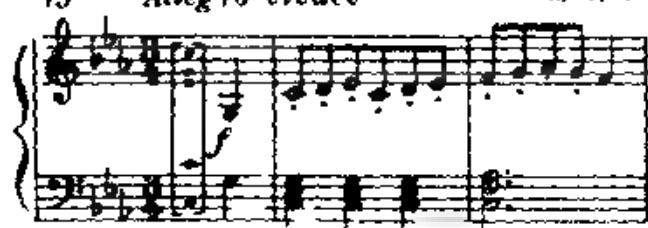


14 *Poco adagio*

舒 特

15 *Allegro vivace*

舒 特

16 *Langsam*

舒 曼



17

珀塞尔



18 *[Allegro vivace]*

巴赫



19

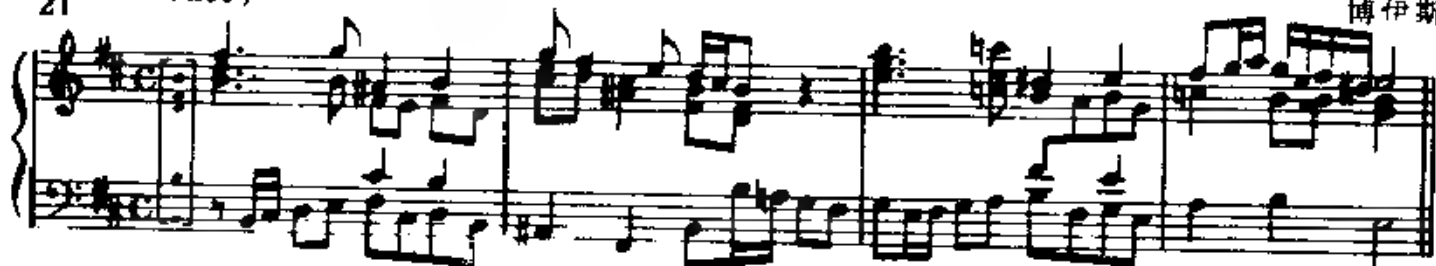
巴赫

20 *Allegro*

贝多芬

21 *(Vivace)*

博伊斯



22 *Andante*

. 德 尔 松

23 *Adagio*

舒 柏 特

24 *Massig geschwind*

舒 柏 特

25 *Allegretto*

贝 多 芬

26 *Vivace, ma non troppo*

贝 多 芬



27 *Slow with expression*

贝多芬

28 *Moderato*

贝多芬

30 *Hemlich und in ruhigen Zeitmass*

勃拉姆斯

31 *Andante cantabile*

贝多芬

32 *Largo e mesto*

贝多芬



33

巴赫



34

Ziemlich langsam

舒伯特

*Minuet*

35

巴赫

36 *Allegro*

贝多芬



37

Ziemlich langsam

舒曼



38 *Allemande*

巴 赫

39 *(dolce)*

普契尼

40 *Allegro*

巴 赫

41 *(Vénitienne)*

拉 莫

42 *Ruhig und fromm*

舒 柏 特



43 巴赫

44 巴赫

45 *Andante* 舒曼

(mf)

46 *Vivace* 贝多芬

pp

第 四 册

结业试题

为皇家音乐学院各专业学生用

主修以下科目的考生：

2 (声乐)、3 (钢琴)、4 (钢琴伴奏)、5 (管风琴)、6 和 7 (管弦乐器)、8 (指挥) 必须通过按下列方案进行的听觉测验。

考生必须具备五线谱记谱法的知识

主考者在考生的音域范围内弹奏包括以下内容的试题，不超过一遍

要求考生：

- a) 辨别原位和转位的大三和弦、小三和弦、减三和弦以及原位的增三和弦，能唱出（或用哼鸣，或弹奏）这些和弦当中任何一音，并说出其名称。

注意：用密集排列法弹奏题中所有的和弦，并于主考者说出三和弦中之任一音的名称后才要求考生说出和弦其它音的音名。

1 a b c d e f g h i j

2 a b c d e f g h i j

3 a b c d e f g h i j

4 a b c d e f g h i j

5 a b c d e f g h i j

6 a b c d e f g h i j

7 a b c d e f g h i j

8 a b c d e f g h i j

9 a b c d e f g h i j

10 a b c d e f g h i j

11 a b c d e f g h i j

12 a b c d e f g h i j

13 a b c d e f g h i j



- (b) 主考者弹奏并说出主音后, 要求考生凭记忆唱出(或用哼鸣, 或弹奏, 由考生自选)一个短乐句, 并说出全句或句中 部分音符的音名。

The image displays 14 numbered musical exercises, each on a single staff. The exercises are as follows:

- Exercise 1:** Treble clef, 2/4 time, key of B-flat major. Notes: B-flat, A, G, F, E, D, C, B-flat.
- Exercise 2:** Treble clef, 2/4 time, key of D major. Notes: D, E, F-sharp, G, A, B, A, G, F-sharp, E, D.
- Exercise 3:** Treble clef, 2/4 time, key of E-flat major. Notes: E-flat, D, C, B, A, G, F, E-flat.
- Exercise 4:** Treble clef, 2/4 time, key of A major. Notes: A, B, C, D, E, F-sharp, G, A, B, A, G, F-sharp, E, D, C, B, A.
- Exercise 5:** Treble clef, 2/4 time, key of C major. Notes: C, D, E, F, G, A, B, A, G, F, E, D, C.
- Exercise 6:** Treble clef, 2/4 time, key of F major. Notes: F, G, A, B, A, G, F, E, D, C, B, A, G, F.
- Exercise 7:** Treble clef, 2/4 time, key of B-flat major. Notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.
- Exercise 8:** Treble clef, 2/4 time, key of E-flat major. Notes: E-flat, D, C, B, A, G, F, E-flat, D, C, B, A, G, F, E-flat.
- Exercise 9:** Treble clef, 2/4 time, key of A major. Notes: A, B, C, D, E, F-sharp, G, A, B, A, G, F-sharp, E, D, C, B, A.
- Exercise 10:** Treble clef, 2/4 time, key of D major. Notes: D, E, F-sharp, G, A, B, A, G, F-sharp, E, D.
- Exercise 11:** Treble clef, 2/4 time, key of B-flat major. Notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.
- Exercise 12:** Treble clef, 2/4 time, key of E-flat major. Notes: E-flat, D, C, B, A, G, F, E-flat, D, C, B, A, G, F, E-flat.
- Exercise 13:** Treble clef, 2/4 time, key of C major. Notes: C, D, E, F, G, A, B, A, G, F, E, D, C.
- Exercise 14:** Treble clef, 2/4 time, key of F major. Notes: F, G, A, B, A, G, F, E, D, C, B, A, G, F.

15 16

17 18

19 20

21 22

23 24

25 26

27 28

29 30



(C) 主考者弹奏二声部短句后, 要求考生凭记忆唱出(或用哼鸣, 或弹奏, 由考生自选)其上声部或下声部。

注意: 在音乐片段弹奏之前, 应先告诉考生唱出或弹奏哪一声部。

The image displays a collection of 22 musical staves, each representing a two-voice musical phrase. The staves are numbered 1 through 22. Each staff is written on a five-line staff with a treble clef. The music is composed of eighth and sixteenth notes, often beamed together. The key signatures and time signatures vary across the staves, including 2/4, 3/4, and 4/4. The staves are arranged in two columns: the first column contains staves 1 through 11, and the second column contains staves 12 through 22. Each staff begins with its corresponding number. The music is presented in a clear, legible format, suitable for a music exam or practice book.

This musical score is for a piano piece, spanning measures 23 to 49. The notation is written on a single staff in treble clef. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 2/4. The score is divided into measures, with measure numbers 23 through 49 printed above the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are used throughout. The piece concludes with a double bar line at the end of measure 49.

23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49

(d) 拍或击出有相当难度的节奏短句，说出该句的任何部分的拍了，并讲出其音符和休止符的时值

1 2

3 4

5 6

7 8

9 10

11 12

13 14

15 16

17 18

19 20

21 22

23 24

25 26

27 28

29 30

31 32

33 34

35 36

37 38 (3 + 2)

39 40

41 42

43 44

This musical score consists of ten staves of music, each containing two measures. The notation is in treble clef. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 29. The time signature is 2/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Measure 38 is marked with a triplet of eighth notes, indicated by the notation '(3 + 2)'. The score concludes with a double bar line at the end of measure 44.

(e) 说出简单乐句结构中的完全终止、变格终止、阻碍终止和不完全终止，并说明构成这些终止式的和弦

注意：每个终止式的最后一个和弦要用原位和弦来弹奏

1 *Andante con moto*



2 *Andante*



3 *Allegro moderato*



4 *Moderato*



Allegretto

Two systems of musical notation for piece 6, *Allegretto*. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano in G major (one sharp) and 3/4 time. It features a lively melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The piece concludes with a final chord in measure 8.

6

Allegretto

A single system of musical notation for piece 6, *Allegretto*, measures 9 through 16. The notation continues the lively melody and bass line from the previous system, maintaining the G major key and 3/4 time signature.

7

Sarabande

Two systems of musical notation for piece 7, *Sarabande*. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano in D minor (two flats) and 3/4 time. It features a slower, more graceful melody in the right hand, often using triplets, and a steady bass line in the left hand. The piece concludes with a final chord in measure 8.

■

Andante dolente

A single system of musical notation for piece 7, *Sarabande*, measures 9 through 16. The notation continues the slow, expressive melody and bass line from the previous system, maintaining the D minor key and 3/4 time signature.

Andante semplice

Two systems of musical notation for the 'Andante semplice' section. The first system consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece, maintaining the same tempo and key signature, with similar melodic and harmonic structures.

10 *Con moto*

Two systems of musical notation for the 'Con moto' section. The first system shows a change in tempo and key signature to two flats (B-flat and E-flat) and a 3/4 time signature. The melody in the right hand is more rhythmic, using eighth and sixteenth notes. The second system continues the piece, featuring a more complex melodic line in the right hand and a steady accompaniment in the left hand.

11 *Scherzando*

Two systems of musical notation for the 'Scherzando' section. The first system indicates a change in tempo and key signature to two sharps (F# and C#) and a 3/4 time signature. The melody in the right hand is characterized by rapid sixteenth-note passages. The second system continues the piece, with the left hand labeled 'L H' (Left Hand) and featuring a more active role in the accompaniment.

12 *Lento*

Exercise 12, *Lento*, is a piano piece in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of music. The first system has four measures, and the second system has five measures. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

13 *Andante*

Exercise 13, *Andante*, is a piano piece in 3/8 time with a key signature of one sharp (F-sharp). It consists of two systems of music. The first system has six measures, and the second system has six measures. The tempo is marked *con ped.* (con pedit). The melody is in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

14 *Moderato*

Exercise 14, *Moderato*, is a piano piece in 3/4 time with a key signature of two sharps (F-sharp and C-sharp). It consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

15

Largo

16

Andante espressivo

17

Allegretto grazioso

18

Allegro

19

Larghetto

20 *Allegretto scherzando*

Two systems of musical notation for piece 20, *Allegretto scherzando*. The first system consists of a treble and bass staff joined by a brace. The treble staff contains a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with eighth notes. The second system continues this pattern, with the treble staff featuring more complex rhythmic figures and the bass staff maintaining a steady accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

21 *Andante piacevole*

Two systems of musical notation for piece 21, *Andante piacevole*. The first system shows a treble and bass staff. The treble staff has a melody with eighth notes and rests, with the word *cantabile* written below it. The bass staff has a simple accompaniment. The second system continues the piece, with the treble staff featuring more melodic development and the bass staff providing harmonic support. The key signature has two sharps (F# and C#) and the time signature is 6/8.

22 *Allegretto*

Two systems of musical notation for piece 22, *Allegretto*. The first system shows a treble and bass staff. The treble staff has a melody with eighth notes and rests. The bass staff has a simple accompaniment. The second system continues the piece, with the treble staff featuring more melodic development and the bass staff providing harmonic support. The key signature has one sharp (F#) and the time signature is 3/4.

为皇家音乐学院各专业学生(英国以外地区)用

试题 A.(i) 考生在主考者弹奏两遍后,凭记忆唱出或弹出二声部乐句的任一声部,或先唱(弹)

一声部再唱(弹)另一声部。测验前,应事先告诉考生该模仿哪一声部。^{11a}

大调

This musical score page contains measures 11 through 22. Each measure is represented by a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 are all enclosed within large, horizontal oval shapes. Measure 11 begins with a measure rest. Measure 12 contains a measure rest. Measure 13 contains a measure rest. Measure 14 contains a measure rest. Measure 15 contains a measure rest. Measure 16 contains a measure rest. Measure 17 contains a measure rest. Measure 18 contains a measure rest. Measure 19 contains a measure rest. Measure 20 contains a measure rest. Measure 21 contains a measure rest. Measure 22 contains a measure rest.

11 12 13 14 15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30 31 32 33 34

小调

The musical score consists of ten staves, each with two systems of music. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music is composed of eighth, sixteenth, and thirty-second notes, often beamed together. Phrasing slurs are used to indicate groups of notes. The measures are numbered 23 through 34 at the start of each staff system. The text '小调' (Minor) is written between staves 27 and 28.

35 36 37 38 39 40 41 42 43 44 45

This musical score consists of eleven staves, each containing a single measure of music. The measures are numbered 35 through 45. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. Measures 35, 36, 38, 39, 40, 41, 42, 43, 44, and 45 feature large, hand-drawn oval shapes that enclose specific groups of notes or entire phrases within the measure. Measure 37 does not have such an oval. The overall style is that of a handwritten musical manuscript.

46 47

48 49

50 51

52 53

54 55

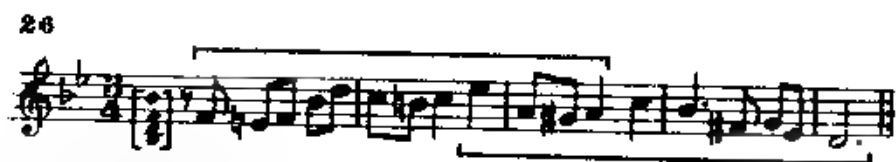
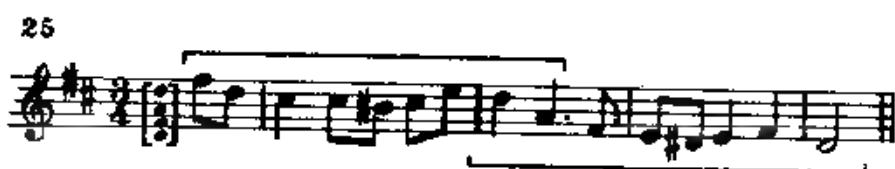
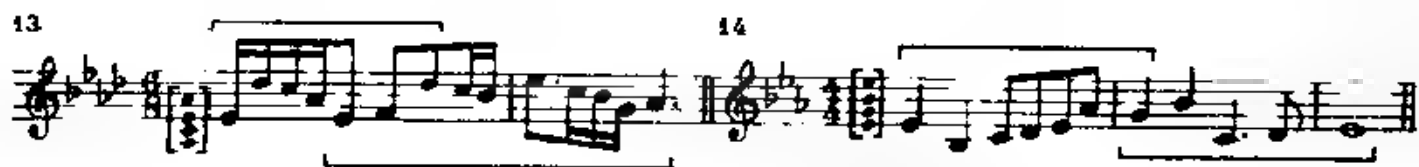
A.(ii) 主考者弹奏并说出主音,接着弹大调或小调的旋律短句两遍,让考生凭记忆唱出或弹出。然后主考者再用慢速弹奏,要求考生说出全乐句或其片段中各音的音名。

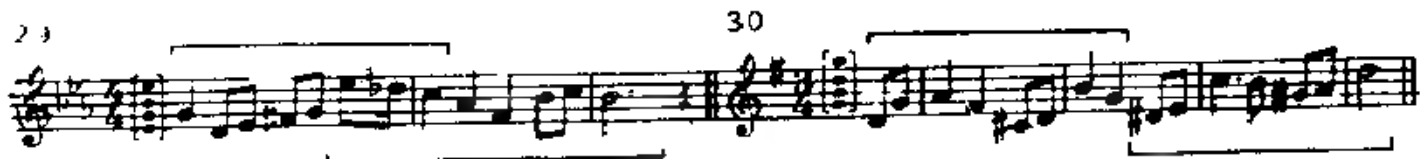
大调

The image displays twelve musical exercises, numbered 1 through 12, arranged in two columns. Each exercise is a single-octave scale written in treble clef. The exercises are organized as follows:

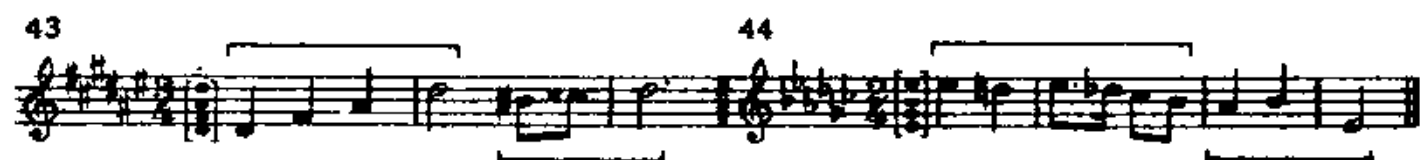
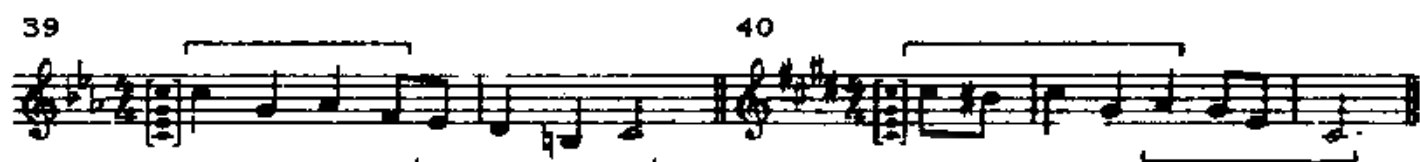
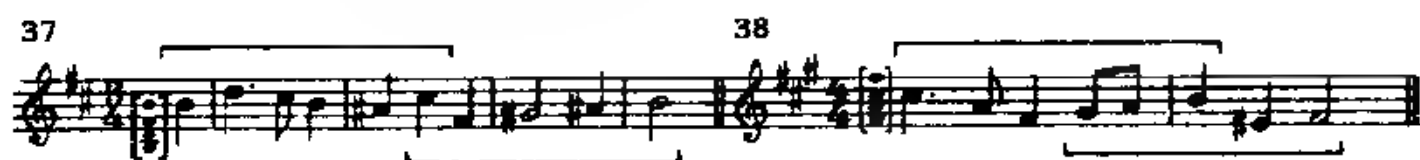
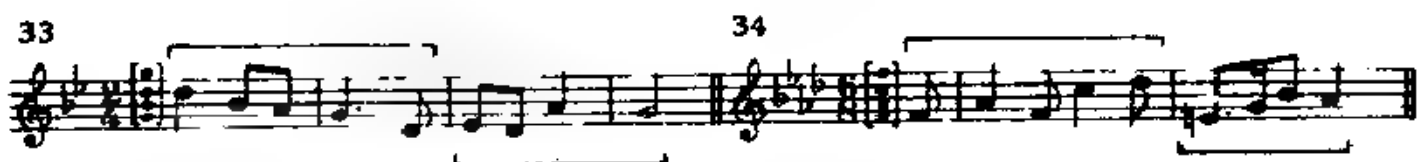
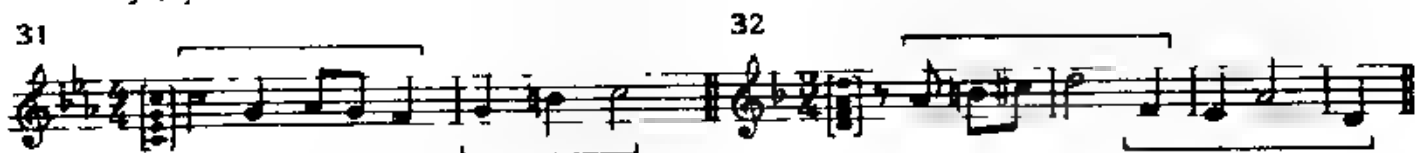
- Exercise 1:** C major (no sharps or flats).
- Exercise 2:** D major (one sharp: F#).
- Exercise 3:** E major (two sharps: F#, C#).
- Exercise 4:** F major (one flat: Bb).
- Exercise 5:** G major (no sharps or flats).
- Exercise 6:** A major (three sharps: F#, C#, G#).
- Exercise 7:** B major (four sharps: F#, C#, G#, D#).
- Exercise 8:** C minor (three flats: Bb, Eb, Ab).
- Exercise 9:** D minor (four flats: Bb, Eb, Ab, Db).
- Exercise 10:** E minor (three flats: Bb, Eb, Ab).
- Exercise 11:** F minor (four flats: Bb, Eb, Ab, Db).
- Exercise 12:** G minor (two flats: Bb, Eb).

Each exercise is written on a single staff with a treble clef and a key signature change indicated by a double bar line and a new key signature. The notes are connected by beams to show the scale sequence.





小调



This musical score consists of eight staves, each containing two measures of music. The measures are numbered 45 through 60. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Brackets are used to group notes across measures, indicating phrasing or harmonic structure. The key signature changes from one sharp to two sharps (F# and C#) at measure 50. The notation includes various accidentals (sharps, flats, naturals) and a double bar line at the end of each measure.

45 46

47 48

49 50

51 52

53 54

55 56

57 58

59 60

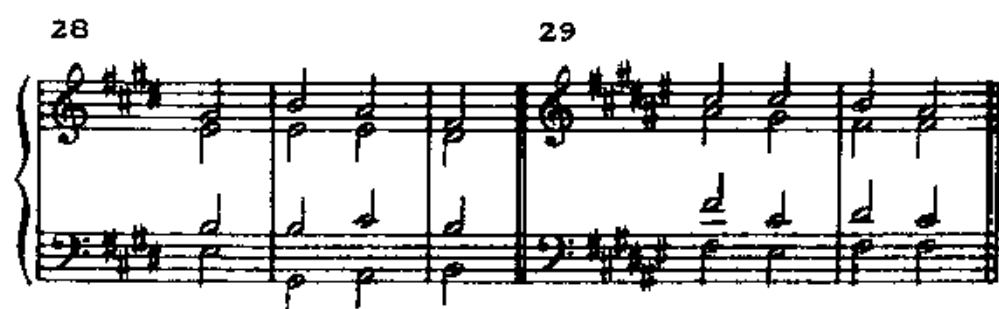
试题B. 主考者弹奏并说出大调或小调的主和弦,然后在这个调内弹奏四个和弦的连接(当再次弹奏时)要求考生辨别并说出这些和弦是主和弦、下属和弦还是属和弦(或者用 I、IV、V 标出),并说出和弦的位置,究竟是原位、第一转位还是第二转位。在和弦连接中只包括上面所说的和弦,而且第一个和弦总是原位的主和弦

大调

The musical score consists of 12 measures, each containing a chord progression in a major key. The chords are numbered 1 through 12. The progression is as follows:

- 1: C major (C4, E4, G4) / F major (F2, A2, C3)
- 2: C major (C4, E4, G4) / F major (F2, A2, C3)
- 3: C major (C4, E4, G4) / F major (F2, A2, C3)
- 4: C major (C4, E4, G4) / F major (F2, A2, C3)
- 5: C major (C4, E4, G4) / F major (F2, A2, C3)
- 6: C major (C4, E4, G4) / F major (F2, A2, C3)
- 7: C major (C4, E4, G4) / F major (F2, A2, C3)
- 8: C major (C4, E4, G4) / F major (F2, A2, C3)
- 9: C major (C4, E4, G4) / F major (F2, A2, C3)
- 10: C major (C4, E4, G4) / F major (F2, A2, C3)
- 11: C major (C4, E4, G4) / F major (F2, A2, C3)
- 12: C major (C4, E4, G4) / F major (F2, A2, C3)





小调



39

40

41



42

43

44



45

46

47



48

49

50



51

52


53

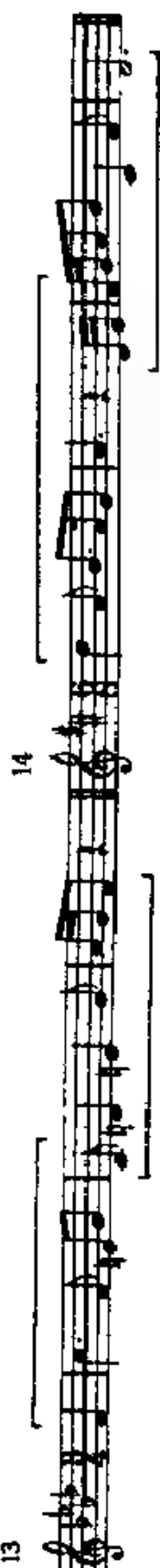



试题C. 拍出或击出主考者弹奏两遍的旋律的节奏型;说出拍子是单的还是复的二拍子、三拍或四拍子;当主考者重复弹奏时,考生也随着打拍子 另外,主考者再次弹奏时,要求考生辨别此旋律或其片段中的音符的时值(如 分音符、四分音符、八分音符,和休、1 符的长短(复二拍为六拍,复三拍为九拍,复四拍为十二拍——译者)

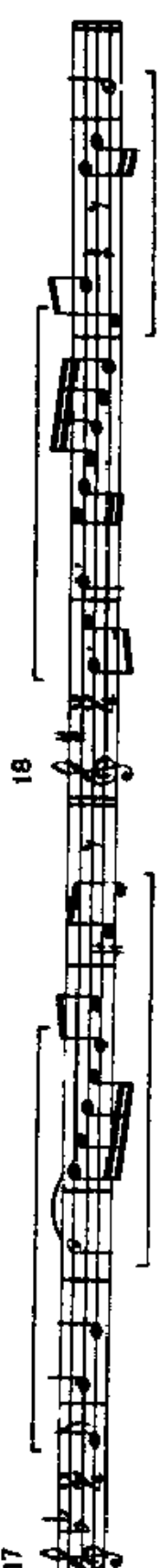
The image displays ten musical staves, numbered 1 through 10, each containing a sequence of notes and rests. The staves are arranged vertically. Each staff is in a different key signature and time signature, and contains a sequence of notes with stems and beams indicating rhythm. Brackets and arrows are used to group notes and indicate specific rhythmic values.

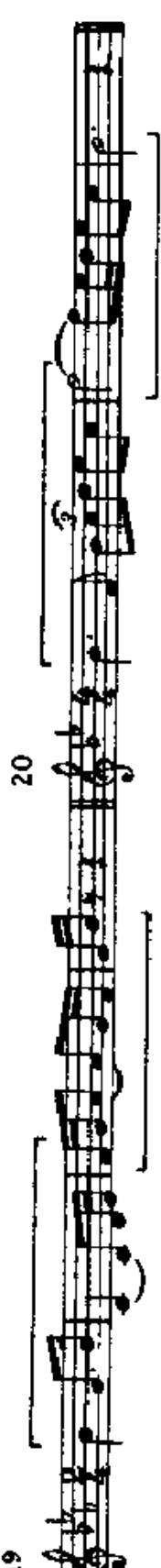
- Staff 1: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 2: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 3: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 4: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 5: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 6: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 7: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 8: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 9: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.
- Staff 10: Treble clef, 2/4 time, key of C major. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Brackets indicate groups of 2, 3, and 4 notes.


11  12


13  14

15  16

17  18

19  20

21  22 $\text{♩} = \text{beat unit}$

23  24 $\text{♩} = \text{beat unit}$

25 26

27 28

29 30

31 32

33 34

35 36

This musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The music is divided into measures 25 through 36. Measures 25, 27, 29, 31, 33, and 35 are marked with a '2' and a slur, indicating a second ending. Measures 26, 28, 30, 32, 34, and 36 are marked with a '3' and a slur, indicating a third ending. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as accents (^) and slurs. The piece concludes with a double bar line at the end of measure 36.

37 38

39 40

41 42

43 44

45 46

47 48

This musical score consists of eight staves, each containing a single measure of music. The staves are numbered 37 through 48. The music is written in a single melodic line on a five-line staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and breath marks (^). Brackets are used to group notes across measures, indicating phrasing or articulation. The music is a continuous melodic sequence.

49 
50

51 
52

53 
54

55 
56

57 
58

59 
60

试题D. 主考者在钢琴上奏出短小的乐曲片段并说明原调, 要求考生辨别转调: a) 从大调转到它的属调、下属调或者关系小调; 或者 (b) 从小调转到它的属调、下属小调或者关系大调

1a Andante



1b Andante



1c Andante



2 Allegretto



3a *Andante*3b *Andante*3c *Andante*4a *Andante grazioso*4b *Andante grazioso*4c *Andante grazioso*

5a Minuet

5a Minuet: Musical score for measures 1-4. The key signature has one flat (B-flat). The time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Minuet'.

5b

5b: Musical score for measures 5-8. The key signature has one flat (B-flat). The time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand.

5c

5c: Musical score for measures 9-12. The key signature has one flat (B-flat). The time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand.

6a Allegretto

6a Allegretto: Musical score for measures 1-4. The key signature has two flats (B-flat, E-flat). The time signature is 3/4. The piece is marked 'Allegretto'.

6b Allegretto

6b Allegretto: Musical score for measures 5-8. The key signature has two flats (B-flat, E-flat). The time signature is 3/4. The piece is marked 'Allegretto'.

6c Allegretto

6c Allegretto: Musical score for measures 9-12. The key signature has two flats (B-flat, E-flat). The time signature is 3/4. The piece is marked 'Allegretto'.

7a Allegro

7a Allegro: Musical score for measures 1-4. The key signature has two sharps (F-sharp, C-sharp). The time signature is 3/4. The piece is marked 'Allegro'.

7b Allegro

7b Allegro: Musical score for measures 5-8. The key signature has two sharps (F-sharp, C-sharp). The time signature is 3/4. The piece is marked 'Allegro'.

8 *Allegro moderato*

Measure 8 of the piece, marked *Allegro moderato*. The music is in 2/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

9 *Vivace*

Measure 9 of the piece, marked *Vivace*. The tempo is faster, and the key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The melody in the right hand is more active, featuring sixteenth and eighth notes, while the left hand continues with eighth notes.

10a *Adagio*

Measure 10a of the piece, marked *Adagio*. The tempo is slower, and the key signature remains three sharps. The melody in the right hand is characterized by long, flowing lines with slurs, while the left hand plays a simple accompaniment of quarter notes.

10b *Adagio*

Measure 10b of the piece, marked *Adagio*. This measure continues the slow, flowing melody from the previous measure, with the right hand featuring slurs and the left hand providing a steady accompaniment.

11a *Mennuetto*

Measure 11a of the piece, marked *Mennuetto*. The tempo is moderate, and the key signature changes to two flats (B-flat, E-flat). The melody in the right hand is a simple, rhythmic pattern of eighth and quarter notes, while the left hand plays a steady accompaniment of eighth notes.

11b *Mennuetto*

Measure 11b of the piece, marked *Mennuetto*. This measure continues the simple, rhythmic melody from the previous measure, with the right hand featuring slurs and the left hand providing a steady accompaniment.

12^a *Andante piacevole*12^b *Andante piacevole*13^a *Allegro non troppo*13^b *Allegro non troppo*14 *Lento*

15 *Vivace*16 *Andante dolce*17 *Moderato*

莫扎特 (唐 嶺)

18 *Andante*

舒 曼, Op. 68



19

舒 柏 特



20a

Adagio



20b *Adagio*



20c *Adagio*



21a

Moderato



21b *Moderato*



21c *Moderato*



22a *Andante dolente*



22b *Andante dolente*



23a *Larghetto*23b *Larghetto*23c *Larghetto*24a *Allegretto*24b *Allegretto*24c *Allegretto*

25a *Alla Marcia*25b *Alla Marcia*25c *Alla Marcia*26a *Adagio*26b *Adagio*26c *Adagio*

27a *Andante semplice*27b *Andante semplice*27c *Andante semplice*28a *Andante*28b *Andante*28c *Andante*29a *Allegretto*29b *Allegretto*29c *Allegretto*

30a *Sarabande*30b *Sarabande*30c *Sarabande*31a *Allegro*31b *Allegro*31c *Allegro*

32a *Con espressione*32b *Con espressione*32c *Con espressione*33a *Moderato*33b *Moderato*33c *Moderato*

34 *Andante*

巴赫

35 *Largo*

瓦格纳

36 *Allegretto*

莫扎特

37 *Adagio*

贝多芬

